OCT. 50¢

TV RADIO MIRROR

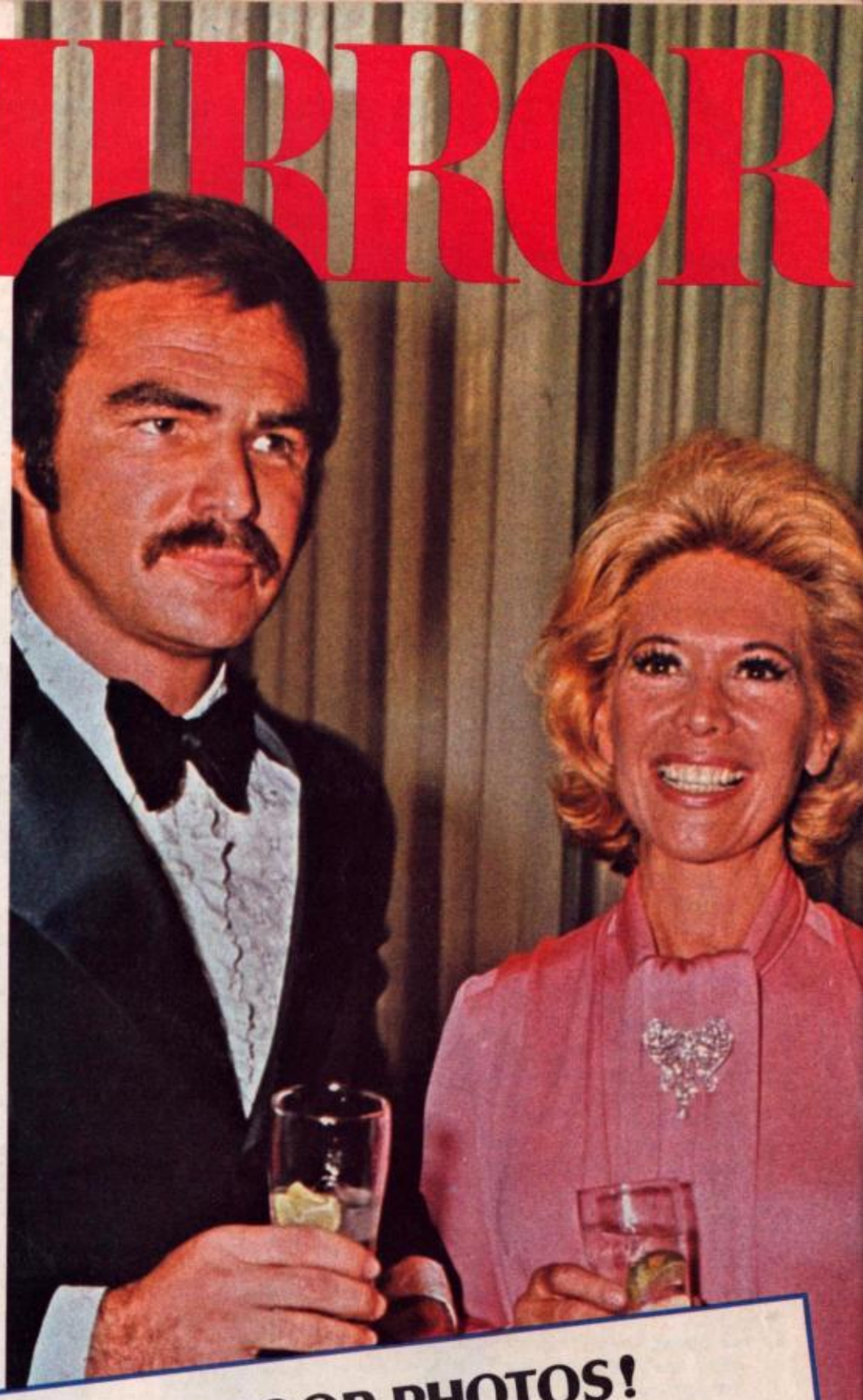
Someone's In The Kitchen With Dinah...

BURT REYNOLDS'
Recipe For The Drink That Keeps Him S•E•X•Y!

CHAD EVERETT:
"The Day I Walked Out On My Marriage"

DICK VAN DYKE:
"I Kept My Son From Becoming A Priest!"

PETER FALK:
"Why I Need A Part-time Wife!"



SCOOP PHOTOS!

The Kiss That Broke Up Elvis' Marriage

Wife Divorcing Him For Another Man!

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I didn't want to lose him, so I lost 59 pounds.

By Shirley Gallagher—as told to Ruth L. McCarthy

I really had something to be sober about at 160 pounds. Big arms and a big sit down.

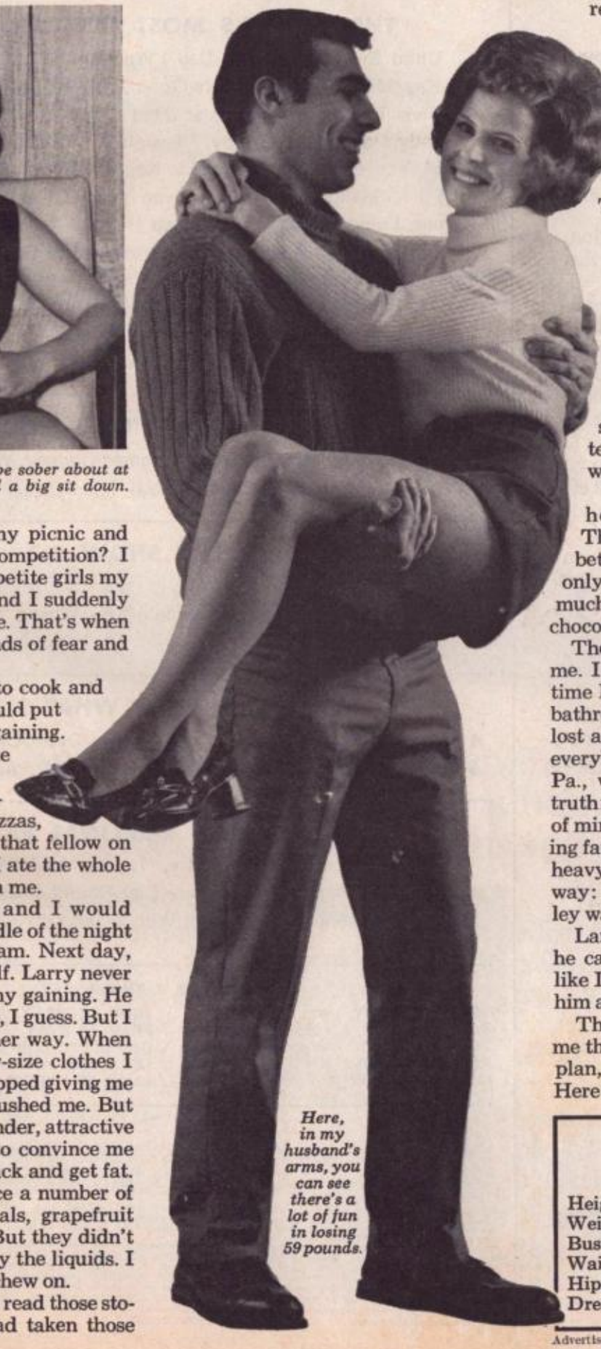
Ever go to a company picnic and find you've got competition? I did. I looked at those petite girls my husband works with and I suddenly saw myself: the fat wife. That's when I turned into 160 pounds of fear and jealousy.

I had always loved to cook and bake and my Larry could put it away without even gaining. Some husbands are like that. But me? I just blossomed out—on submarine sandwiches, pizzas, cakes and pies. Why, that fellow on television who said, "I ate the whole thing!" had nothing on me.

Sometimes Larry and I would even get up in the middle of the night and go out for ice cream. Next day, though, I'd hate myself. Larry never said anything about my gaining. He didn't want to hurt me, I guess. But I got the message another way. When he saw me in the cow-size clothes I had to buy, he just stopped giving me compliments. That crushed me. But it really took those slender, attractive women at the picnic to convince me that a wife can't sit back and get fat.

I had tried to reduce a number of times with liquid meals, grapefruit diets, reducing pills. But they didn't work for me, especially the liquids. I needed something to chew on.

Thank goodness I'd read those stories of people who had taken those reducing-plan candies, Ayds®. I finally decided to try them, so I went to the drugstore and bought the plain chocolate fudge kind. I carefully read the direction folder in the box and learned that Ayds contain vitamins and minerals but no drugs. That made me feel even better about starting the Ayds plan.



Here, in my husband's arms, you can see there's a lot of fun in losing 59 pounds.

At breakfast, I took a couple of Ayds with tea — you can have any hot drink — about 15 minutes before eating. Cereal or an egg and toast for me. At lunch, I'd take my Ayds and tea again and have soup, sometimes a sandwich or salad. Then at dinner, Ayds and tea again and a small portion of whatever the family was having.

I'll tell you, those Ayds really helped me curb my appetite. They're so good, I'd eat a couple between meals, too. They contain only 26 calories apiece, which was much better than a slice of my own chocolate frosted "Wacky" cake.

The plan worked beautifully for me. I lost pound after pound. Each time I went down, I'd run out of the bathroom and say: "Come look. I've lost again!" When I hit 101 pounds, everybody in my home town, York, Pa., was looking. That's when the truth really comes out. Like this friend of mine. I used to complain about being fat. But she'd say: "Oh you're not heavy." Now she introduces me this way: "Would you believe that Shirley was once pudgy?"

Larry, of course, is just as proud as he can be. Picks me up these days like I'm one of the kids. I'd never let him attempt it when I was fat.

The company picnic changed for me this year, too. Thanks to the Ayds plan, I heard someone say: "Wow! Here comes Larry and his 'new' wife."

BEFORE AND AFTER MEASUREMENTS

	Before	After
Height	5'2¾"	5'2¾"
Weight	160 lbs.	101 lbs.
Bust	38"	33"
Waist	30"	22"
Hips	38"	32½"
Dress	18-20	7

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WORLD'S #1 TELEVISION MONTHLY

TV RADIO MIRROR

OCTOBER, 1972 VOL. 72, NO. 11

THE MONTH'S MOST EXCITING STORIES!

Chad Everett **20** "The Day I Walked Out On My Wife. . . ."
Kay Medford **22** "God Is Good . . . He Saw Me Through Cancer"
Elvis Presley **26** The Kiss That Broke Up Elvis' Marriage
Sandy Duncan **30** Sandy Through A Mother's Eyes
Dick Van Dyke **36** "Prejudice Kept My Son From The Priesthood"
Ed McMahon **38** Twenty-seven Years Of Marriage Down The Drain
June Lockhart **40** "Don't Keep Him All To Yourself, Mommy"
Bobby Burgess **42** Second Honeymoon For Bobby And Kristie
Efrem Zimbalist, Jr. **47** Top Secret: Efrem Remarries His Wife
Burt Reynolds **48** Mystery Drink That Keeps Burt Sexy
Vicki Lawrence **50** Little Sister's Big Day
Peter Falk **54** Wife Tells Him: "My Heart Is A Small Hotel. . . ."

BY REQUEST! MORE "LATE SHOW" STARS!

You Asked For: Claudette Colbert, James Cagney, Vivian Blaine, "Lash" La Rue, Barbara Britton ..... **Page 28**

INSIDE SHOW BIZ

10 On Books
12 Public Eye: Rodney Dangerfield
13 On Records
14 Show Biz Headlines
16 What's At The Movies?
18 Country Party Line

WHAT'S NEW? WHAT'S UP?

4 Earl Wilson's Inside Story
6 Sassy Secretary (Julie Allen)
8 Dean Of Hollywood
84 Photographers' Credits

SPECIAL: YOUR REGIONAL FAVORITES

Ron Allen **58** O Country, 'Tis For Me! (WCVI-Radio)
Steve King **59** The Windy City Sound (WBBM-Radio)
Dick Kent **60** The Kent With A Lot Of Kool (WMAK-Radio)

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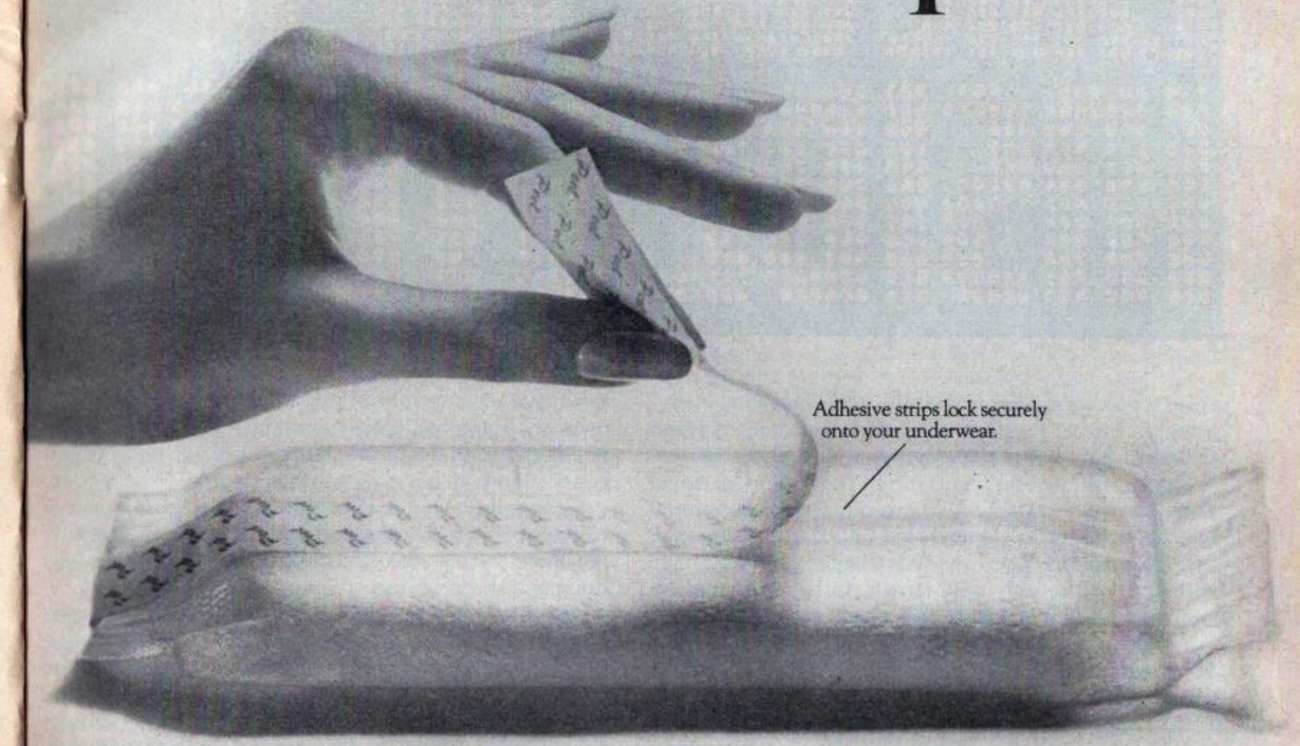
The Beltless Feminine Napkin



Now Stayfree* gives you a feminine napkin that goes on with 2 simple adhesive strips. Goodbye, belts and pins and fuss.

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EARL WILSON'S INSIDE STORY

A girl who showed her everything, and I mean her everything, in one of those centerspread magazines is **Hugh O'Brian**'s new babe in the coming NBC show *Search*.

I had lunch the other day with this sexy blonde, **Angel Tompkins**, in a restaurant where there were about 400 men, and her eyes danced and sparkled as she said, "Those men don't know what they're missing." She added, "I'm the only new female to be presented by NBC this fall under eighty years old."

You've seen Angel in dozens of shows (*Mannix, Bonanza, Ironside, The FBI*) but now she and Hugh will play sort of a space-age Katharine Hepburn and Spencer Tracy couple in a surrealistic fantasy adventure.

Angel had sort of surprised me showing her everything, and I mean her everything, in that magazine, in view of the fact that she's a college girl and mother of a boy of nine.

"Did you hesitate about showing your everything?" I asked her.

"Two years of hesitation," she replied. "I said no till they gave me control of the picture and let me use my own photographer." She admitted that she eventually fell in love with the photographer "but we are now just good friends. I am dating other people," she added.

Although playing it for comedy, Angel says her role will be of a "real today girl who holds her own with the men." She'll make mistakes. "But I won't be any dummy," she promises.

Angel has held her own in real life in this supposed man's world. She's a foster-child whose marriage broke up and she has battled her own way up. She was in the movie *Prime Cut* with **Lee Marvin** and **Gene Hackman**. She feels very strongly about women having intelligence and flaunting it. "No woman wants to realize after years of cracking books to keep up with men that all they want is your body!" she says.

Chuck Barris, producer of *The Dating Game* and other TV game shows, burst into a hotel room and said, "I just saw *Portnoy's Compliant*. I am Alexander Portnoy and my mother is Sophie Portnoy. I love it!"

That would be just like the unpredictable Barris. While so many people were objecting to the picture, he adored it. He is celebrating launching a new show, *The Parents Game*, which he's sold to more than 100 stations though the networks as a network would not buy it. He believes it's "because they think I'm a crazy hippie."

"I don't blame them," he said. He used to wear a prison sweater around the office with a prisoner number on it. He was wearing the prison sweater and prison number the day NBC sent a couple of its investigators to see what kind of a man he is. The investigators were ex-FBI men. "Besides, we had turned them down for *The Dating Game*," he says. "They went back and gave us a bad report."

Chuck says the idea of *The Parents Game* is to get Mom and Dad arguing, and then fighting, over how to bring up kids. Suppose a son of 21 never had a date. What should parents do about it? Get him acquainted with a real fast floozie, even a prostitute? That ought to start a fight between the parents all right!

Good-looking, well-dressed **Patrick Macnee** wears a slight scowl these days while performing in *Sleuth* on B'way—he's a little annoyed that *The Avengers* is running on TV just as it has for years. "The reason I'm irritated," he confesses, "is that I'm not getting paid any residuals!"

He did 83 shows from '64 to '69 and they're still running on the rerun circuit. "They're getting them for nothing," he grumbles. However, Macnee grants that some people come to see the Broadway hit show merely because they want to see somebody they've become accustomed to watching on TV. Macnee's been married twice and divorced twice. "Both my wives are now happily married to somebody else, and I'm happily unmarried to nobody," he says.

After **Gabriel Dell** finished his summer series, *Corner Bar*, he took his wife and sons "to buy some pineapple land."

"The cities are dead. I want to buy some property in Hawaii and live there."

Corner Bar was the only night-time show being done in New York. It was Gabe's first starring series although he's made many appearances on such shows as *McCloud, Name Of The Game, Sanford And Son* and *Then Came Bronson*.

His TV series was created by **Herb Sargent** and **Alan King**. "Herb told me that you gave him his first break in show business," Gabe said. "You had him on your radio show twenty years ago."

Huntz Hall appeared on the last segment of *Corner Bar* with Gabe. The two, of course, first worked together as the Dead End Kids. "My five-year-old son, **Gabriel, Jr.**, watched the show all summer," Gabe said. "We have a bar at home. We had to buy him a little bar stool so he'd sit and watch *Corner Bar*."

When **Renne Jarrett** played *Nancy* a couple of television seasons ago, "I smiled all the time, was prim and innocent," she says. Now that she's portraying Ginger on *Somerset*, she's acquired a reputation as "a sexy bitch."

Her husband is **Jack Stauffer** who's acting in *All My Children*.

The young couple went skiing in Austria. "I planned the trip for four years," Renne said. "This year we finally made it. But all we did was sit in the sun—the temperature was in the 70's."

Jack's father, a retired founder of an ad agency, has written several scripts, which fill Jack's bookshelves.

"My father's plays are early Neil Simon. They're like *Barefoot In The Park* and *Any Wednesday*. They're very funny—not an obscene word in them. Maybe such humor'll come back."

Fearless Forecasts: Burt Reynolds and **Dinah Shore** aren't headed for the altar. In fact, they had a ten-day lull in their loveship recently, and Dinah left their love nest for a while, then came (*Continued on page* 11)

Suspense over! Cathy & Dean set the date—Oct. 1. Couple were dining with Cathy's pal, Linda Singer, & Gina Martin.

Bet you wouldn't recognize Victoria Franciosa, daughter of Shelley Winters & Tony Franciosa. She shuns the camera.

Another unfamiliar face belongs to Dan Milland, son of Ray. Dan was snapped out and about with Melinda Muller.

George Peppard & Sharon Agee offer a toast—perhaps to success of George's bounty-hunter role in TV's Banacek.

Seeing Stars With Earl's Sassy Secretary

Phil Silvers & Julie

Julie Allen

A funny thing happened on my way to work. I sidetracked into Phil Silvers' dressing room at the Lunt-Fontanne Theatre where he is starring in *A Funny Thing Happened On The Way To The Forum.*

"Glad to see ya!" he said merrily.

"I'm glad to see you, too. May I say that you look sexier in your Greek toga than you did in your Sergeant Bilko uniform?"

"Glad you said it," he grinned impishly at me.

"You have very nice legs for a sergeant," I remarked.

"So do you," he said and that startled me, as I was wearing slacks.

"How did you get started on that famous line, 'Glad to see ya'?"

"I had nothing else to say and got embarrassed and there it was."

"I know you started out in burlesque surrounded by beautiful women and now I find you in this play still surrounded by beautiful women."

"I'm very woman-conscious especially the ones that are breathing," he said smiling widely. "In fact, I even have five daughters, so it runs in the family. I haven't indulged now in three years though," he said, with a reminiscent look.

"Indulged in what?"

Press agent Henry Luhrman jumped in here with, "Would you care for a coke?" so I never got an answer to that one.

"But, women are great." Phil went on. "However, I do find that the Women's Lib seems to be a haven for unfeminine women."

"But they are entitled to their place in the sun. Don't you agree?"

"Definitely, especially if they're wearing a bikini."

"What do you do after the show is over?" I asked, noticing how bubbly and energetic he seemed.

"I go home. I don't socialize. I should but I don't." As he said this, I noted a trace of sadness.

"I guess everyone still associates you with Sergeant Bilko," I said. His face lit up.

"They still call me Bilko when I come out of the stage door. I loved doing that show. I like playing a scamp. I could never be a standup comic, my mind wanders too quickly. I consider myself an actor and I love a Broadway show, it's so dignified."

"You know I've heard bald is beautiful but"—and in a most undignified manner, I helped him plop some of my hair on to his head. He looked better bald. So we both agreed—bald is beautiful and so is Phil Silvers.

Would you belive the last time I saw Don Adams was bleep-bleep years ago when we were on the same floor show in Washington, D.C.?

"I don't believe it!" he screeched.

"I do Mr. Yarmy," I reminded him—calling him by his maiden name which was Don Yarmy.

"Sometimes I wish I were back there working in those dives, then I'd be young and handsome all over again." Don said as he was sitting by the pool at Universal Studios in L.A., dozing on and off in the sun.

"You're still young and handsome," I told him.

"That's because I'm an Aries. All the wonderful people are Aries, like Attila the Hun, Rasputin, Ivan the Terrible."

"They were an aggressive lot, but so are you. I understand you've taken up directing now." I mentioned this as he started to doze off.

"Yes, I love to direct." He woke up at that point. "Next to directing, I love to sleep. I can even sleep standing against a wall."

Just then he was called for a scene.

"Shoot around me," he told the director and he settled back in the lounge chair.

"Of course the other thing I like to do is waking up and what I do in between is not for publication.

"I guess I'd rather direct than anything else in the world—well, almost anything!" He said this mischieviously, and promptly dozed off again. As I left I heard him mumble.

"I don't believe it!"

—JULIE ALLEN

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DEAN OF HOLLYWOOD

Hot news! *Latest gossip!*

Marriage Proposal: Doris Day says that her current way of living sans a husband really isn't too lonely. But she has resumed her romantic relationship with **Don Genson**, an exec on her series. Insiders even tell me that Genson has proposed to the actress and though she hasn't said "yes" she is giving the matter serious consideration. Doris really needed a shoulder to lean on when she was so concerned about son **Terry**'s serious motorcycle accident. And Genson not only consoled her, but while Terry was in the hospital for nearly five months he drove her up to Hement (Calif.) to see him on weekends. By the way, Terry decided mother knew best. He conceded to her wishes and instead of returning to his mountain retreat at Idyllwild moved into a guest house that Doris had specially built behind her house. He'll stay there until fully recuperated, and that may be some time. Though his broken legs mended the damage was so severe that he's partially crippled and requires therapy to learn how to walk again without the aid of crutches or a cane.

Dino's New Girl: Well, actually **Dean Martin** doesn't have a new love. But **Cathy Hawn** has a new look. With Dino's full approval she had her hair cut stylishly short. The perennial lovers rented a Malibu beach pad for two months this summer, and says Cathy, "The main reason I decided to cut it was because I wanted to do a lot of sunning and swimming."

Farewell To Hollywood: Dan Blocker's widow **Dolphia** and the children have moved permanently to Hawaii. Prior to Dan's sudden death they had already sold their house and planned to live on a yacht. However, Dolph decided that she would be unable to carry out Dan's plan, and so bought an island home which is located in a secluded area where she used to vacation with the late *Bonanza* star. Meantime, the series goes on and the two-part segment which had been based on Hoss taking a bride was re-written and it'll be Little Joe (**Mike Landon**) who gets married—but he'll be a bachelor again after the two episodes. **Bonnie Bedelia** plays the bride.

Shocking Conduct: One of the top stars of a highly successful series really made a fool out of himself. Apparently he has a serious drinking problem that he has been able to hide until he appeared at a local TV station to take part in a telethon. Mr. Big Star was not only staggering drunk, but made some obscene passes at the ladies helping out off-camera. He even grabbed one woman and started to take off her blouse before she was rescued by onlookers. Later, he really got into trouble when he propositioned a young girl to accompany him to a motel. She happened to be the daughter of a station exec—who threatened to call the cops. He did call the star's wife.

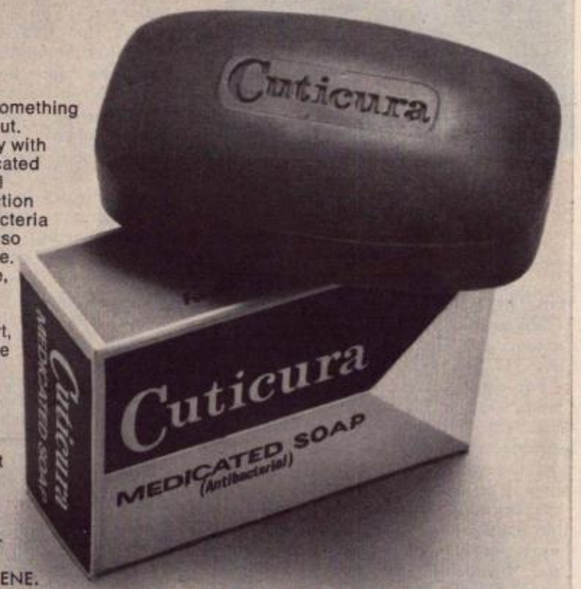
Honeymoon Before The Wedding: Possibly because of their busy schedules **Desi Arnaz Jr.,** and **Liza Minnelli** figured they better have a summer holiday while they had a chance in Hawaii. They were scheduled to spend two weeks in Honolulu where **Dean Martin Jr.,** and his **Olivia** were to join them. If and when they marry, Dino has been tabbed as best man.

Insiders predict Sandy Duncan and Dr. Tom Calcaterra —finally snapped together—will wed in the New Year.

Lucie Arnaz (with impressionist Jim Bailey) split from new hubby Phil Vandervoort and break looks permanent.

The Inside: Sandy Duncan sneaked into a performance of *Jesus Christ Superstar* at the Universal Studios' Amphitheater. **Bruce Scott** played a major role, though not in Sandy's life anymore. Maybe, she wanted a final look at her estranged husband before going ahead and picking up the divorce? . . . Don't get excited about **Joanne Carson** (Johnny's ex) seeing **Glenn Ford**. They're only pals. In fact the next night he was holding hands with **Eva Gabor** at Chasen's. Glenn is quite a guy and years ago decided women were a better hobby than collecting cars. He now drives a Rolls-Royce—sorry about that Detroit. . . . Cocaine remains big on the Hollywood dope scene, and at one party a certain writer didn't know it was going to be an orgy—or she certainly wouldn't have attended because she fully is cognizant of the evils of any dope. She borrowed a makeup compact to powder her nose, and discovered while doing so the white powder inside was not any cosmetic, but "coke." She later literally washed her nose out with soap. . . . Appearing at the Troubadour, **Helen Reddy** (she had the big hit "Crazy Love") was sipping a drink between numbers. "It's milk," she told me later. The songstress and her manager-husband **Jeff Wald** expect their first child in December. She has a daughter by a first marriage, and Helen is "ready" (pardon the pun) to try for a boy. . . . Big news on the rock scene is the marital split between **Delaney** and **Bonnie Bramlett**. And they'll no longer record together which makes Columbia Records about as happy as A&M would be if **The Carpenters** ever stopped singing together. . . . Throughout the long hot summer kept hearing gossip that the **Dinah Shore-Burt Reynolds'** romance was cooling rapidly. Finally, I did manage to unfold a comment from Dinah via her public relations office. "Dinah would have called herself," I was told. "But she's so busy between her career and dating Burt." Furthermore, I was assured that their relationship remains hot enough to break a thermometer. Reportedly, Dinah obtained a print of the actor's centerfold spread and had it framed to hang in her bedroom. . . . Uncle **Andy Williams** is really proud of his twin-13 year-old nephews, **Andy** and **David**. They've signed a contract with the Uni-owned Kapp Records. Their mother is the former **Marilyn Dorsey** (if you are up on nostalgia you'll know she and her sister **Marcia** were the singing Dorsey Sisters). The identical twins formed their act only this past spring.

"Health" Bar.



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CONTAINS NO HEXACHLOROPHENE.

Rich Or Poor: Always very dubious when a star announces retirement. **Richard Burton** announced he's retiring in two years to teach at Oxford. On the other hand, there was a report that **Liz** and her Dickie Boy were in financial trouble. Supposedly, their debits were topping the assets, because they live in super-first-class style. Doubt, though, that either will ever have to collect unemployment or that Richard will be content to grade papers. Liz usually doesn't bother to check the price tags, but Burton does. Those diamonds he gifted Liz over the years have nearly doubled in value, as he reportedly foresaw.

Decisions! Decisions!: Shirley Jones after separating from **Jack Cassidy** vowed she'd divorce him. But they are consulting a marriage counselor, and Shirley was telling friends that chances looked good for a complete reconciliation. However, Jack reportedly was reluctant to try again, though most of his clothes still hang in the closet of the family home. Meantime, she's back being Mother Partridge, and the atmosphere on the set these days is slightly icy. What a pity, too. Everybody used to be so friendly, but apparently success has nurtured some ill winds. Poor **Danny Bonaduce**. In July his only sister **Cecelia** was married, and all the cast was invited. Not a single member showed up.

Dean On The Scene: Up and around again (after a virus) I followed the excitement of **Mick Jagger** and **The Rolling Stones**. In fact, followed them all the way to San Diego, Calif. where Jagger put on probably one of the best shows of his stateside tour—which really fascinated Princess **Lee Radziwill** (**Jackie**'s sister: She saw the Stones four times.)

—DEAN GAUTSCHY

ON BOOKS

By Paul Harris

Will There Really Be A Morning? An Autobiography by Frances Farmer. *Putnam, 200 Madison Ave., New York City, 318 pp., $7.95.*

"For eight years I was an inmate in a state asylum for the insane. During those years I passed through such unbearable terror that I deteriorated into a wild, frightened creature intent only on survival. And I survived."

So begins this magnificent and terrible book—one of the most extraordinary personal confessions of our lifetime. Beautiful and gifted Frances Farmer—seeming golden girl whose career was destroyed by her own sick ego, family exploitation, alcohol and mental breakdowns—has done more to achieve immortality with her autobiography than with any of her stage and screen appearances. Miss Farmer spares neither herself nor her reader, and you will be well-advised to plan to read her book slowly. There are passages so shattering . . . so distressing . . . that you will think you cannot continue—but you must. For the layman, this may be the most important book on mental illness yet published in this country—because it makes you *feel*. It will fill you with rage and shame. It shows you, mercilessly, how we push out of mind those things we do not wish to know and how, by doing so, we condemn hundreds of thousands of the mentally ill to a lurid Limbo that is neither life nor death. To tell Miss Farmer's story here would be a disservice to her. Suffice it to say that you will be unbearably moved. You will have experienced, in a very real sense, Hell. But you will leave the book spiritually enriched, and you will find that your own life has been elevated and made more beautiful. A towering achievement.

The Water Is Wide, by Pat Conroy. *Houghton Mifflin, 2 Park St., Boston, Mass. 306 pp., $6.95.*

This is the story of a little over a year in the life of a young man who volunteered to teach on Yamacraw, a small island off the coast of South Carolina—and so came into charge of a class of seventeen kids in grades 5 through 8. "Five of the kids did not know the alphabet; five of the kids also did not know how to add one and one, two and two. . . . I also discovered that most of the kids had been trained to obey the whip and the belt and the hand. What they feared most was physical punishment. . . . The thing I had to do first was to not beat the kids but to let them know that education was fun." You already know without asking that Conroy got fired—but before that happens, he has helped expand the minds and spirits not only of the children but of many of the adults on Yamacraw. He has taken on The Establishment (and lost), and he has discovered a great deal about himself and the beauty of the human spirit. The dialogues between Conroy and his students are hysterically funny and deeply moving: See, for instance, the interpretations by his class of the many-times-viewed TV presentation of *The Wizard Of Oz.* (Warning: It's hard to laugh with a catch in your throat.) Conroy may have scuttled his career as a teacher, but he's begun a brilliant one as a writer. His book is filled with portraits Dickensian in their richness, and it is informed with goodness and humor and justified rage. It is, in a word, superb. If you have children of school age, pray that they find teachers like Pat Conroy.

The Six Wives Of Henry VIII and **Elizabeth R,** edited by J. C. Trewin. *Frederick Ungar, 250 Park Ave., So., New York City. $9.50 each.*

Here's a real bonanza! These two volumes, totalling together more than 1000 pages, contain all the scripts of the two most prestigious, Award-winning television series' of the past year. If you saw the plays, you don't need to be reminded of their quality. If you didn't, these will fill you in. Important additions to any library, the generously illustrated books give an absorbing, accurate, painless short course in Tudor history.

The Miracle At St. Bruno's, by Philippa Carr. *Putnam, 200 Madison Ave., New York City, 384 pp., $6.95.*

If you want your Tudor history with a lacing of Gothic romance, try this. It's a complex story of a family living between the wedding of Henry VIII to Anne Boleyn and the accession to the throne of Elizabeth I. From the mysterious Christmas Eve appearance of an infant boy at the Abbey of St. Bruno's through tempestuous love affairs, witchcraft, betrayals, court intrigue, Miss Carr has taken the Gothic formula and imposed it on history.

The Godforgotten, by Gladys Schmitt. *Harcourt Brace Jovanovich, 757 Third Ave., New York City, 312 pp., $6.95.*

You will remember Miss Schmitt's glowingly beautiful *David The King* and *Rembrandt.* She has now surpassed herself with this stunning novel about a medieval monastic community separated from the outside world for 100 years, and of what happens to that community when it is re-discovered. *The Godforgotten* never falters in its feeling for authenticity, but it has much to say that is pertinent to today. Of special significance is Miss Schmitt's dedication: ". . . to the children."

One More Time, by Faith Baldwin. *Holt, Rinehart and Winston, 383 Madison Ave., New York City, 211 pp..$6.95.*

Some facts of life, thank God, are unchangeable. Such a fact is Faith Baldwin. For more years than it would be gallant to name, Miss Baldwin has been writing novels that have kept a lot of readers happy, and she has made a stringent effort to keep up with what's going on in the world. *One More Time* is the story of three generations of women—grandmother, mother, and daughter—and the various crises that beset the three of them one summer weekend. If you're a a wee bit tired of *As The World Turns,* you can read this without skipping more than three episodes.

A Splinter Of Glass, by John Creasey. *Scribner's, 595 Fifth Ave., New York City, 180 pp., $4.95.*

If you miss *The Avengers* or *The Strange Report,* this latest adventure of Inspector West of New Scotland Yard may help fill the void. A huge theft of gold bullion has taken place and it's up to West to track down the gold and the criminals. His major clue is a small splinter of glass, and it leads him straight to the basic reason for the book: A hair-raising truck and car duel on one of England's major highways.

Encounters With Stravinsky, by Paul Horgan. *Farrar, Straus & Giroux, 19 Union Sq. West, New York City, 288 pp., $7.95.*

This is a lovely book, with a superb picture of the man generally conceded to be the greatest musician of our time. Filled with anecdotes of Stravinsky back-, on-, and off-stage, Mr. Horgan's book is a major contribution to the growing Stravinsky literature.

Ted Kennedy—Triumphs And Tragedies, by Lester David. *Grosset & Dunlap, New York City, 274 pp., $7.95.*

Lester David, who is something more than an authority on the Kennedys, here examines in detail the last of the brothers. Based on hundreds of interviews with friends and enemies, David's book is filled with "Teddy gossip" and shrewd insights into the man who must be considered a possible future President. It has the unmistakeably authoritative ring of a man who knows what he's writing about.

Wizards And Warlocks, edited by Vic Ghidalia. *Manor Books, 329 Fifth Ave., New York City, 224 pp., 95¢ (paperbound.)*

Nine super-supernatural tales are brought together by Vic Ghidalia—a man who knows a spine-creeper when he sees one. From the classic oldie *Casting The Runes* through *The Secret Of Sebek,* Mr. Ghidalia has assembled a chilling smorgasbord to keep you occupied between *Creature Features.*

back into Burt's big loving arms. . . . **David Frost** is going to produce a movie starring **Diahann Carroll,** and their intimates think that'll break up their beautiful romance because Frost'll be the boss and Diahann'll be taking orders from him. . . . If **Johnny Carson** doesn't marry **Joanna Holland** by Thanksgiving, his divorced wife **Joanne Carson** will lose a $50 bet.

"For 20 years I worked to get star billing," **Lou Jacobi** was saying at Gallagher's. "Finally I get to the point where I have my name above the title on Broadway. So what happens? Everybody calls me Kapopolis!"

Of course, that's the character he plays in his second year with the *Dean Martin Show.* "Contrary to everybody's belief, Dean doesn't drink . . . that much. He's really a very clean-living guy."

Jacobi's also in **Woody Allen**'s *Everything You Always Wanted To Know About Sex.* "I play a transvestite in the film. Woody wrote the film specifically for me."

Woody also wrote *Don't Drink The Water* which starred Jacobi and **Kay Medford** on Broadway. Kay is being reunited with Jacobi on the *Dean Martin Show.* "I'm going to court Kay the first five weeks, then marry her on election night. If the marriage is a success, I'm liable to become Vice President!" He'll be doing some funny things on a segment of *Love, American Style* called, "Love And The Old Swingers." He'll be seen picking up **Irene Ryan** in a singles saloon.

Executive producer of *Love* is **Arnold Margolin,** a former actor who played Jacobi's son in *Diary Of Anne Frank* 17 years ago on Broadway.

When Jacobi's not acting, he's painting. He recently had his first exhibit at the Clara Josephs Studio in New York where he sold some of his work. "I was never taught to paint," he said. "It's free association. I love abstract. I started painting when I was in *Come Blow Your Horn.* The show ran 80 weeks on Broadway and I turned out three paintings a day.

"I do it for my own amazement!"

The producer called for a singer-guitarist. Brooklyn actress **Ellen Barber** can sing up a storm but had never handled a guitar. So she borrowed a ukelele, sat up all night learning how to use it, and attended the audition the next day. That's how she found herself in her first series, *Secret Storm,* six months ago.

"The irony of it is I played the guitar only three times. Now I only act and sing."

Ellen's considered a zany character behind the scenes because she delights in breaking up cast and crew. "I idolize the Marx Brothers," she admitted.

Victor Borge, who's not much for clichés, will say, "Fine, how are you?" before a person gets a chance to say, "How are you?". . . . **Joe Cates** wants to produce a Cole Porter special starring **Melba Moore.** . . . **Alan Burke,** the talk-show host who gained notoriety by bickering with his guests, is now publishing his own monthly newsletter out of Palm Beach, Florida. . . . **Dorothy Lamour** may front a line of dresses bearing her name . . .

—THAT'S EARL

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8:22
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9:14
Look at that clock! You can't believe it. Could feminine odor be starting so soon?

11:07
Work and worry. You begin to suspect sprays may stop external odor but not the odor that starts internally.

12:01
Bad news and new worry. You just heard your spray may have hexachlorophene.

12:03
Put the spray away. Now... where can I buy Norforms?

7:36
Today, you try Norforms,® The Internal Deodorant.™ It contains no hexachlorophene.

8:22
Feeling fresh. Unlike sprays, Norforms work inside to stop internal odor where it starts.

9:14
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11:07
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THE PUBLIC EYE

NEW "RESPECT" FOR DEAN MARTIN: RODNEY DANGERFIELD / by Joyce Alban

● It's no secret that one TV giant had his wrists slapped (even handcuffed?) by his network this fall because local stations complained of "dirty old man" humor on *The Dean Martin Show*. Maybe it's mostly a reflex action to Dean's marital troubles, tarnishing the "playboy" image he's polished in public for so many years, but our Dino now promises to be purer than Snow White on NBC—though quite a bit funnier!

Gone are the off-color jokes, the near-nekkid "cue card girl" and those double-meaning ditties with Kenny Lane at the piano. Dino's still singing as only he can, but new skits have been developed situation comedy style. Kay Medford (see her inspiring story on page 22) is back in a different role, involving an offbeat romance with Lou Jacobi. Dom DeLuise and Nipsey Russell also have regular characters to play. But no newcomer to the Martin show could better symbolize its change than Rodney Dangerfield, the "I Don't Get No Respect" comedian.

Rodney's an expert on the difference between TV's family humor and the kind of wit expected by live audiences doing the town without the kiddies in tow. He's been walking that tightrope most of his career. The scene for his Martin show sketches may resemble Dangerfield's, his night club on New York's Upper East Side, but the language and pacing are both cleaned up and toned down, compared with the show he socks over on the original premises!

He himself thinks he makes the transition from nitery to small screen so smoothly because he got his first TV break—plus 23 added appearances—on *The Ed Sullivan Show*, where both cleanliness and godliness were forever a "must." He's been on so many talk shows since then, almost everyone's heard how Jack Roy (his real name) got into show biz up in the Catskills at 19, quit touring the small-club circuit around the nation at 28—and came back at 40 to be "discovered" for the big-time.

Just listen to his act, he told me, and you'll know all about him. He writes his own material, based on personal experience with the frustrations of life. Onstage, he'll tell you he was "just a Jewish kid" in a family so lacking in that *respect* he pretends to crave, "when we went out in the woods, the animals set forest fires!"

However, you'll listen in vain for references to the home life which is the core of his existence today. It's only offstage that he reveals how much his Joyce and their 21-year marriage mean to him. She sang in the same clubs he toured—though seldom on the same dates. "She'd be in Houston or Chicago and I'd be in San Diego or Miami! So we both decided to quit show business."

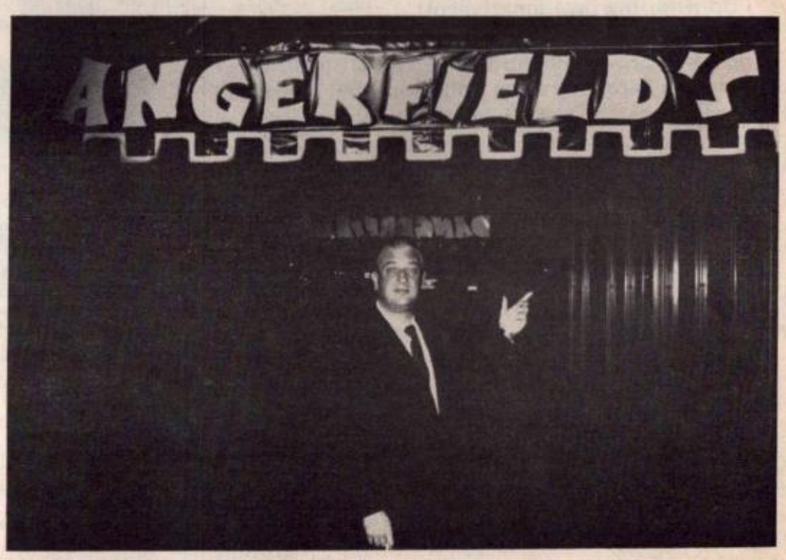
Twelve years he toiled as a paint salesman, while the comic urge kept gnawing at his vitals. He started moonlighting in the field he knew best, often writing for other comedians. When he finally got the TV break with Sullivan early in 1967, "Rodney Dangerfield" was suddenly in demand from the Copacabana to the Coast, both on TV and in person.

Big-time success still turned out to mean "at least 30 weeks on the road, away from home." Dangerfield's was the answer. He literally built it up from scratch—scratching up $250,000 at a time when famed restaurants and clubs were closing for lack of business. Dangerfield's has been crowded with both tourists and visiting celebrities since it opened in September '69 and is now completely out of debt. But Rodney fondly remembers the banker who said, "You're the only guy I laugh at on TV," loaned him $75,000—and was reprimanded (too late!) by his board.

Best of all, for the comedian, his First Avenue location is just a short trip across town from the apartment where he and Joyce can see to it that their kids lead normal lives. Brian, 12, and Melanie, 8, have been going to public schools, though Brian—quite an athlete despite a long stay in the hospital to correct a hip ailment—just entered private school.

Neither one knows or cares much about show business. When Dad took them to visit Sonny and Cher at Westbury this summer, Melanie saw him watching another comedian's act and asked, "Are you getting any ideas from him?" Another time, caught in heavy traffic on Long Island, he made an illegal turn and Brian remarked, "One of these days, you're going to run into a cop who doesn't know you!"

That's about as close as they've come to recognizing Dad's fame. And that's the way he'd like to keep it. No one knows better than Rodney the difference between making a family happy at home and doing a sophisticated act in a night club, backed up by sultry pop singers and a sizzling instrumental trio led by that piano whiz, Eric Knight. ●



Dangerfield's N.Y. canopy may lead to some jokes you won't hear on the air—but no one knows better than Rodney how to "clean up" a show for TV at home!

ON RECORDS

By Larry Thomas

POPULAR

★★★★ **Norma Deloris Egstrom From Jamestown, North Dakota** (Capitol)—In case you don't dig the name, it's our old (if ever-young) friend Peggy Lee masquerading under her real name, I suppose. Whatever the case, any new record by Lady Lee is a treat, and this one proves the rule. She is the *ne plus ultra* of singers, and what she does with her wisp of a voice is to work such sheer magic with words, with melody, with phrasing that one is mesmerized into believing that he's never heard a song, no matter how familar it be, sung quite so perfectly before. There are new "today" songs here spiced with a couple of golden oldies—each one a treat that should make you stop reading right now and rush out to buy the record. Do it!

★★★½ **Maybe This Time,** Liza Minnelli (A Capitol Re-Issue)—This record, formerly titled "Liza! Liza!," has been reissued to capitalize on Minnelli's success in *Cabaret*, and Capitol wisely doesn't try to obscure the fact. It's a slightly younger Liza, more intense and less disciplined as a singer than since her big-time success, but it rests on its own virtues. As I listened to it, I couldn't escape the feeling that her mother, the late Judy Garland, had coached Liza in some of the songs, for it seems filled with the old Garland tricks, the calculated changes of pace that made her so memorable as a performer no matter what the state of her voice. Just such a track is "Together Wherever We Go," the Styne/Sondheim song from *Gypsy*, sung here as a slow, pensive number rather than the usual up-tempo version we are accustomed to. But there are delicious Minnelli treats, as well in a transitional record that shows the superstar performer to come, and one which every fan should have in his collection.

★★★½ **Colors of the Day. The Best of Judy Collins** (Elektra)—What more need be said than that this is a splendid cross-section of the talents of Miss Collins—12 tracks ranging from "Amazing Grace" to "Suzanne" to "In My Life" to "Farewell To Tarwathie." Her fans—now legion—are sure to find a favorite in this splendid collection.

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★★★ **Tom Jones Close Up** (Parrot/London)—Here's the wild Welshman at his bewitching best with strong material ranging from Carole King's "You've Got A Friend" to "Witch Queen Of New Orleans," "If," "The Young New Mexican Puppeteer," and "All I Ever Need Is You." It's a bonanza to delight his fans!

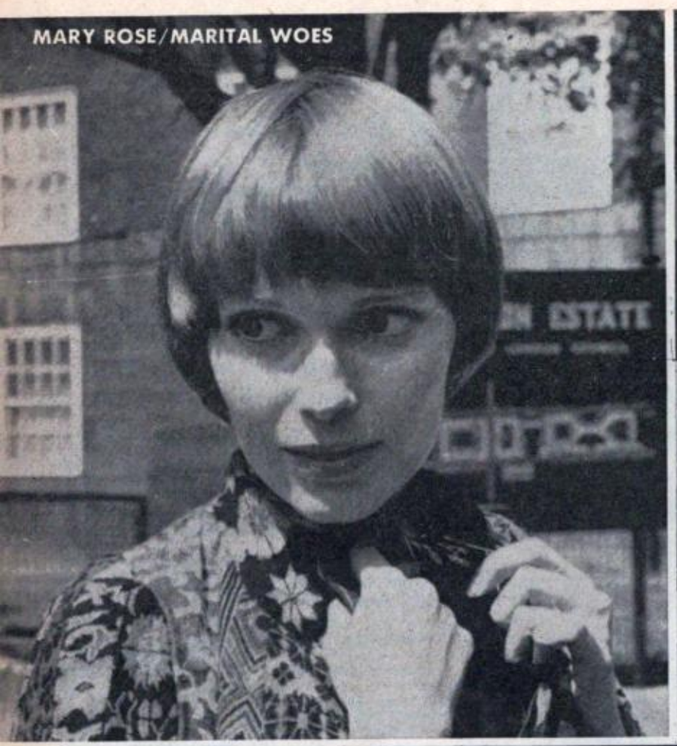
SHOW ALBUMS

★★★★ **Show Boat,** Original Cast Album of the Current London Production (Stanyan Records)—Currently delighting London audiences, this production of the now-classic Jerome Kern/Oscar Hammerstein II musical is a splendid, revitalized version of the original. The arrangements have been somewhat updated without losing any of the marvelous flavor that the world knows and loves. And best of all, this two-record album presents the show complete—restoring songs to the score that have never been recorded in the context of the show, including the last song that Kern wrote, "Nobody Else But Me," for the 1946 Broadway revival. The old favorites glisten in their new settings, but the unfamiliar numbers actually give a whole new dimension to the show. The cast is superb: a young American soprano, Lorna Dallas, sings *Magnolia*, French operetta star Andre Jobin, son of tenor Raoul Jobin, sings *Ravenal*, the gambler; Australian-born Jan Hunt sings *Ellie*; Ena Cabayo is *Queenie*, and Thomas Carey, a South Carolinian, brings his rich bass to *Joe*. Despite the fine ensemble, two stars in particular stand out—the inimitable jazz singer Cleo Laine singing the haunted *Julie La Verne*, and Broadway's Kenneth Nelson as *Frank*. If, like me, you wouldn't have dreamed of buying another recording of an old chestnut like *Show Boat*, I urge you to give this recording a hearing, for I am certain you will change your mind. There's been no recording of the show to equal it—anywhere . . . anytime!

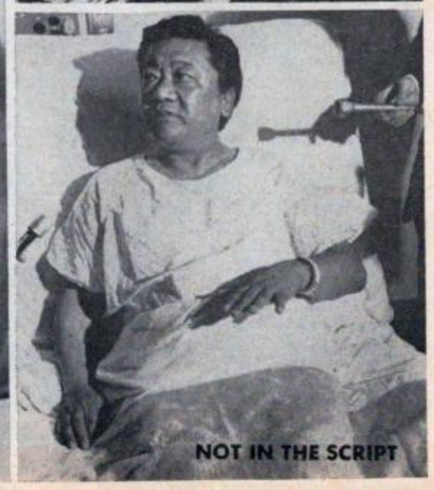
★★★½ **The Music Man,** Original London Cast (Stanyan Records)—Poet/performer Rod McKuen must be given a nod for the labor of love he and his record company are performing in issuing in this country original cast albums of shows as they were performed in London. Two of the new series are examined this month. Ex-Broadway hoofer Van Johnson makes an appealing and acceptable con-man, if not erasing the theatrical memory of Robert Preston. The real find in this album is Patricia Lambert, as the librarian, who has one of those beautiful white-voiced English sopranos that could persuade the devil to mend his ways. She's a delight!

★★★ **Sail Away,** Original London Cast Starring Elaine Stritch (Stanyan Records)—Noel Coward's *Sail Away* had a short Broadway run in 1961 that was most notable as one of the old master's few failures. The Broadway cast was

(*Continued on page* 17)

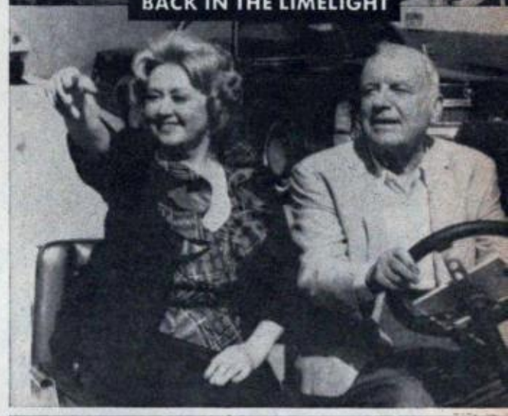


HEADLINES



MARY ROSE/MARITAL WOES: Mia Farrow made her British stage debut in London, playing the fey heroine of J.M. Barrie's play *Mary Rose*. At the same time she was having her share of marriage troubles. But no, she said, she was not going to call quits on her marriage, even though gossip had been rife in the British capital for months that her Andre was more than interested in the lady music critic of the *Guardian* newspaper. However, as Mia personally confirmed to our correspondent, having gone through the trauma of divorce with Sinatra, she was in no mood to go through the courts a second time. **SPLITS & SPLICES:** They were college sweethearts but after 23 years of marriage and two children, Barbara Griffith sued Andy Griffith for divorce. • Also youthful sweethearts were the Peter Fondas who married in 1961 and had two children. Their marriage ended in a Santa Monica court. • On the positive side, Peter Ustinov took a third bride, French press agent Helen du Lau D'Allemans. He told reporters that he had known Helen before his second marriage (to actress Suzanne Cloutier) and only recently renewed the friendship. • Natalie and Bob gave each other platinum slave bracelets when they re-wed in July in a chartered yacht off the California coast. The couple were divorced in 1962, and each subsequently remarried—Natalie to producer Richard Gregson, Bob to Marion Marshall. Natalie's daughter, Natasha Gregson, and Bob's daughter Katharine were present at the ceremony. **BACK IN THE LIMELIGHT:** Remember Polly Benedict? Ann Rutherford, who played Andy Hardy's fluttery girlfriend in those much-loved 30's movies, returned to MGM after a 30-year absence to appear in a new movie, *They Only Kill Their Masters*, with James Garner and Katherine Ross. Last time she was on the lot was in July 1942. Ann made her return in a 1931 convertible straight out of the Andy Hardy series • Other sterling favorites seen back on the lot were Joan Blondell and Pat O'Brien, photographed touring the Warner Bros. "streets." They were filming segments of *Banyon*, a TV private-eye series set in the 30's. **AMPLE GROUNDS:** Time certainly hasn't diminished Anita Ekberg or her appeal—this time to the Roman courts. Anita was snapped with her lawyer in Rome after filing a libel suit against a weekly magazine. She said the magazine had damaged her reputation by publishing photographs of her in the nude. **SEASIDE MANNER:** Who's making whose heart beat faster? While *The Brady Bunch* was filming in Hawaii, Barry Williams got a physical exam from Dr. Leslie Budde. A pediatrician, Dr. Budde took temporary leave to look after the TV family during their stay on the island. **ROLLING STONES GATHER FUZZ:** As Dean of Hollywood points out in his column this month, you always know when the Rolling Stones are around. During their East Coast tour, Mick Jagger (in picture) and Keith Richard were booked to appear in court following a scuffle with a photographer; then their chauffeur was charged with narcotics possession. But it was a triumphal tour all the same. When they appeared in Madison Square Garden, the *New York Times* gave them equal billing with the McGovern campaign. However, the peak of the Stone's appearance was the birthday party thrown to celebrate Mick Jagger's 29th birthday by Ahmed Erteguer, president of Atlantic Records, distributor of the Stone's albums. Five hundred luminaries, from Zsa Zsa Gabor to Huntington Hartford, turned up to see Mick gifted with a practically naked lady jumping out of a cake, a cross, a cocaine snuffbox. **NOT IN THE SCRIPT:** Bonanza has been having more than its share of troubles. The show's "Hop Sing" (Victor Sen Yung) is shown recuperating in Peninsula Hospital, Burlingame, after he was wounded at San Francisco airport during the skyjacking of a PSA airliner. Even in a year of hijacking, this event made the front page because a passenger was killed and two armed hijackers slain by FBI agents after they had held 86 persons captive aboard the jetliner. Hijackers were demanding a ransom of $800,000. Sen Yung, one of the two passengers who were injured, received a wound in his side. **REPRISE:** Has Jack Jones got shares in a ricefield? Still undaunted by three marriages behind him (Lee Laurence, Jill St. John, Gretchen Roberts), the singer posed happily with his fiancée Susan George (who appears in the movie *Straw Dogs*) and his mother Irene Hervey. **SAD FAREWELLS:** Brandon de Wilde, 30, died on July 6 in Lakewood, Colorado, after his car had skidded on a wet pavement and crashed into a truck. He was survived by his wife (his second) and a son by his first marriage. Brandon was born into show business—his father is a production stage manager, his mother was an actress. He was only seven when he scored a big success as the bespectacled John Henry in *The Member Of The Wedding*, both the play and the movie version; but he is best remembered for his moving portrait of the boy in *Shane*, for which he received an Academy Award nomination. • Ed Zimmermann, a favorite of the soap-opera fans, died of a heart attack in Maine, aged 39. Though he had a big following for his performances in *The Guiding Light*, *As The World Turns*, and *Love Of Life*, Zimmermann was a polished performer on the Broadway stage also, receiving a 1971 Tony nomination for his role in *The Philanthropist*. He was the author of a novel about the soaps, *Love In The Afternoon*, published by Bobbs-Merrill.

BACK IN THE LIMELIGHT



WHAT'S AT THE MOVIES

Deliverance

Portnoy's Complaint

Frenzy

Duck, You Sucker

by GEORGE CUTTINGHAM

Deliverance (WARNER BROS.)
Adapted for the screen by poet James Dickey from his novel, this is a fascinating story about how men "plan to do dangerous things to prove their manhood, then when they find just how dangerous their situation is, they pray for deliverance from it." Four middle class men from a southern city (Jon Voight, Burt Reynolds, Ned Beatty, Ronny Cox) drive into the mountainous wilds of Georgia to pit themselves and their canoes against the rock-churned waters of the Chattooga River. But before long they're involved with more than swirling currents: an encounter with a couple of mountain men leads to homosexual rape and to murder. Producer/director John Boorman has done his job well: the casting (including the seemingly authentic mountaineers who help to set the tone at the opening), the camera work, and the performances all contribute to the realization of Dickey's suspenseful tale.

Portnoy's Complaint (WARNER BROS.)
Just in case there's someone besides myself who never read the novel, Alexander Portnoy is a young Jewish bachelor who works for the City of New York and who, in the style of the 1950's, visits a psychoanalyst daily to discuss his erotic memories and anxieties. The memories are much concerned with his (excessive) adolescent masturbation, comically and colorfully described. His chief anxiety is a girl named Monkey, who shared some kinky adventures with him and who threatened to jump from a balcony in Athens when he spurned her suggestion of marriage. Is "Portnoy" a story that offers any substance to mature audiences, or is it just a sort of pornographic joke? That may be debatable, but there's no question about one thing: the dialogue really tells it like it is (or was) so if you bring Aunt Tillie, have the smelling salts ready. Richard Benjamin is Portnoy, Karen Black is Monkey, Lee Grant is his overly-concerned mother, and Jack Somack is his constipated father.

Frenzy (UNIVERSAL)
The Grand Master is back at the top of his form. In *Frenzy*, Alfred Hitchcock gives us the sort of plot, performances, and wry humor that made his great films, from *The Lady Vanishes* to *North By Northwest*, so satisfying. The plot concerns an amiable London gent who happens to be a sex murderer, a ne'er-do-well suspected of the crimes, and a mild inspector from Scotland Yard whose wife is into gourmet cooking. There's also a bit of nudity, nothing sensational by today's standards, but enough to raise the eyebrows of the Hitchcock faithful. Jon Finch, Alec McCowen, Barry Foster, Billie Whitelaw, and Anna Massey head the cast.

Duck, You Sucker (UNITED ARTISTS)
Sergio Leone is an Italian director noted for his "Spaghetti Westerns"—European-made horse operas heavy on violence and light on sense (*Fistful Of Dollars*, etc.). This one, with a bit less violence and even less sense, stars Rod Steiger as a Mexican *bandito* who tries to persuade James Coburn, an itinerant IRA terrorist, to help him rob a bank. Don't ask where Steiger got his idea of a Mexican accent, or what the IRA man is hoping to prove by blowing up Mexican soldiers.

The Man (PARAMOUNT)
The President of the United States and the Speaker of the House have died in an accident; the Vice President is too ill to take over. By the rules of succession, Douglass Dilman, President Pro Tem of the Senate, becomes the nation's President; Dilman is black. From the novel by Irving Wallace, this dramatization moves along in diverting style, enhanced by the classy acting of James Earl (*The Great White Hope*) Jones, Martin Balsam, Burgess Meredith, William Windom, and Barbara Rush. Wallace's book was reportedly a popular success when first published a few years ago. Maybe the prospect of a black President, while not exactly imminent, has lost some of its charge since then, but the film is still worth a look for its polished reflection of the Washington scene.

ON RECORDS *continued*

transported to London almost intact, where it was somewhat better received. That cast performs here. Possibly time has been kind to the show, but it sounds much pleasanter now than I recall the original. Miss Stritch has a role tailored especially for her. It's harmless fun and you may be pleasantly surprised.

★★★ **Sugar, Original Broadway Cast Album** starring Robert Morse, Tony Roberts, Cyril Ritchard and Elaine Joyce (United Artists)—This Broadway musical version of the movie *Some Like It Hot* is a curiously unsatisfying affair. In the theater, the cast brings the show marvelously to life, and to watch the pixieish Robert Morse, dressed in glad doll rags as he and his partner Tony Roberts elude gangsters by masquerading as girls, is assuredly one of the joys in stage memory. He's his usual ingratiating self on a couple of numbers, but it is Tony Roberts (in the old Tony Curtis role) who comes across best on disc. Elaine Joyce manages creditably in the old Marilyn Monroe role. If you've seen the show, you may want the album to recall its moments of pleasure; if you haven't, better give it a listen first.

★★★ **The Stories And Songs Of Living Free/Born Free** (Disneyland)—The success of Joy Adamson's book about her lion, Elsa, and its sequel about Elsa's cubs after her death was instantaneous and world-wide. *Born Free* starred Virginia McKenna and Bill Travers as the Adamsons; *Living Free*, the follow-up movie, has Susan Hampshire and Nigel Davenport in the same roles. All four are heard here in excerpts from the films, with narrative bridges and songs by Lois Lane. It is an admirable record that children will love.

CLASSICAL

★★★★ **William Walton: Facade,** An Entertainment With Poems By Edith Sitwell; Peggy Ashcroft and Paul Scofield, narrators; Sir William Walton cond. The London Sinfonietta (Argo)—This charming work, written to Edith Sitwell's order as a parlor diversion when the composer was a mere 21 years old, is as fascinating today as ever. The rhymes, while frequently making little sense to the listener, are a fascinating experiment in the sheer *sound* of words, regardless of their meaning. With two such illustrious narrators, it should sit well with all. Dame Peggy Ashcroft is perfection itself, with her metrical accents rivaling those of Dame Edith in earlier recordings. Scofield seems less at home with the material, less able, initially, at least, to let his voice flow with the meter. Top star here is Sir William Walton, conducting a flowing performance that allows the poetic rhythms to dominate completely. Highly recommended.

★★★★ **Charles Ives: Second Orchestral Set; Olivier Messiaen: L'Ascension,** Leopold Stokowski cond. London Symphony Orchestra and Chorus (London)—This is an absolutely stunning record, one which any lover of Ives' music will be grateful to have. The thorny Orchestral Set is, as usual, shot through with brilliant musical quotations from American folksongs and traditional hymns. Ives' uncanny ability to take the most banal tune such as "Old Black Joe" or "Bringing in the Sheaves" and convert it into a rhythmic and melodic treat by interweaving it with his own music is fascinating. In maestro Stokowski's capable hands, the music fairly pulsates in sonic splendor. Likewise, his choice of the Messiaen "Meditations" to accompany the Ives is admirably conceived. These unusual religious tone poems, based on the composer's explorations into plainsong, Hindu rhythms and bird song, offer a knowing counterpoint to the Ives.

★★★★ **Britten: Concerto For Piano And Orchestra, Opus 13; Concerto For Violin And Orchestra, Opus 15,** Sviatoslav Richter, piano; Mark Lubotsky, violin; Benjamin Britten cond. English Chamber Orchestra (London)—These two rarely performed concerti will come as a delightful surprise to those who are familiar only with the sparse angularity of Britten's works in more recent years. They are the works of the young composer—Britten was 24 when he wrote the piano concerto in 1938, and turned out the violin concerto the following year in 1939. They are remarkably appealing and inventive in their melodic content, yet are shot through with dazzling virtuosic complexities for the solo performers. The Russian-born Richter, as masterful a pianist as is playing today, has a field-day with the knotty snarls of the piano work, which include a knuckle-busting toccata, as campy a waltz movement as you're likely to hear, and a concluding march movement of which Prokofiev would have been proud. The violin work is a virtual obstacle course for a violinist, and it is to Lubotsky's credit that he vaults over the challenges with a virtuosic ease that must be heard to be believed. All the performances, under the supervision of the composer, himself, are perfection itself. An absolutely splendid record!

★★★ **Prokofiev: Peter & The Wolf (George Raft, Narrator); Classical Symphony (No. 1); The Love Of Three Oranges: March And Scherzo,** London Festival Orchestra cond. by Stanley Black (London)—Here's a new version of *Peter*, as adapted by G. Hilton, that the kids will love. Movie badman George Raft is the narrator of this *Dragnet*-type version in which Peter is a smart young punk who sets up a gangster named Mad Wolf for the kill. It's a far cry from any version you've heard before, but the rewrite is harmless fun, and the music, a masterpiece of its genre, carries all before it. Stanley Black, on the other side of the disk, offers a fast—if sometimes heavy-handed—performance of the delightful *Classical Symphony*. The treats from *The Love Of Three Oranges* make one wish for a revival of the opera! ■

Country Party Line

For Sammi Smith, "I've Got To Have You" means her young son, Waylon Malloy Payne, eight months old.

To Faron Young, "This Little Girl Of Mine" means Alana (center). Manager Billy Deaton (l.) celebrates with them.

Ex-child star Gloria Jean (left) met radio columnist Georgia Twitty Chellman during her visit to Nashville.

Jimmy C. Newman guested on Tom T. Hall's stage show when "T" held homecoming appearance in Olive Hill, Ky.

Danny Davis is puzzled! It seems he was recently appointed honorary chief of police by the Jackson (Miss.) law enforcement department, but "nobody will let me arrest them!" . . . Then, while Danny was going the police route, **Welton Lane** became an honorary member of the Pleasant Ridge (Ky.) fire department. (Does that mean the next time a fire breaks out, Danny can hold the crowd back and direct traffic while Welton wields the hose and axe?) . . . **Glen Campbell**'s name was recently added to the famous walkway in front of Grauman's Chinese Theater in Hollywood. This brought to mind my first trip to Hollywood a few years ago. I found it amusing to

(Continued on page 24)

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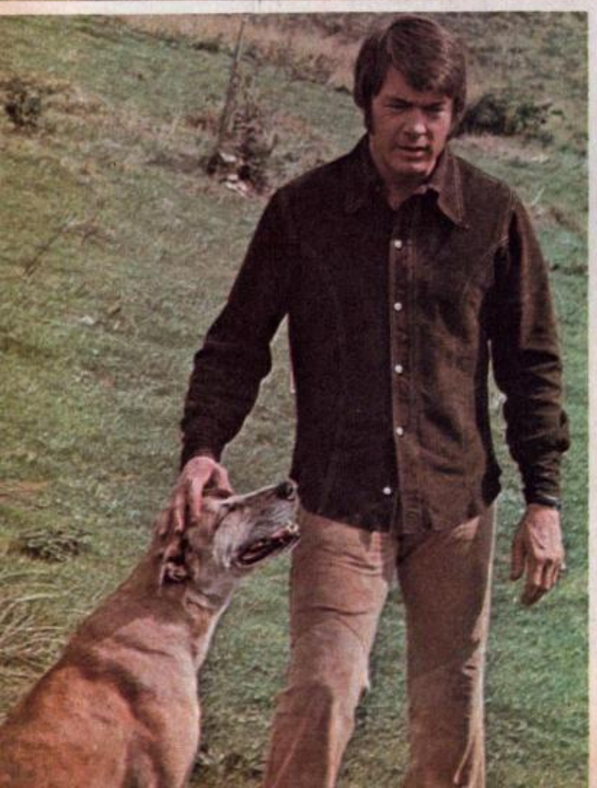

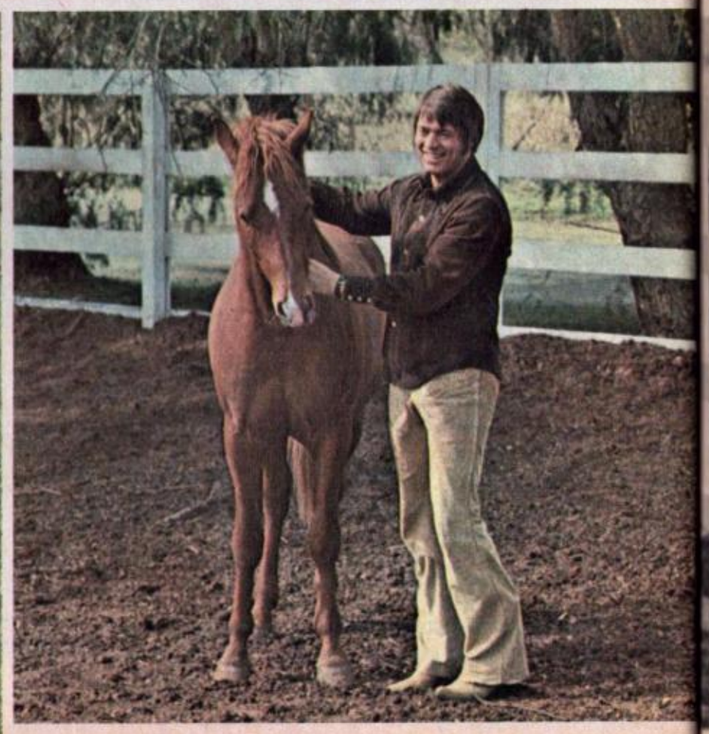

CHAD EVERETT:

"The Day I Walked Out On My Wife..."

(And sneaked back six hours later)

With his fist clenching and unclenching, his face white with anger, and his eyes black with memory, he was the picture of a man distraught. His close friend tried to get him to speak, but he said nothing. Then, suddenly, Chad Everett released the pent-up anger he could no longer contain. Then he was gone, the sound of a door slamming signifying he was off into the night. Chad Everett knew he had to make a decision, and he had to do it alone. His life and future were resting on what he chose.

He is a man who lets fury build inside of him until he can take no more and is unable to control himself. He needs to be alone or to talk to an old friend. Sometimes that isn't enough, and he must fight his inner furies with all his strength, not sure what the outcome will be. It doesn't (*Continued on page* 84)

Chad Everett's successful career subjects him to pressures that often threaten the stability of his marriage, but he manages to relax from the tensions on his ranch. In these pictures Chad is shown with his horse, an Arabian he's training.

Malignant cancer...the dreaded words every human fears! Here's how actress Kay Medford faced up to the most frightening crisis of her life

"God Is Good... He Saw Me Through"

Kay Medford's big thing is the way she underplays her comedy—the slow, baffled words struggling out of her deadpan face.

But to sit in her living room and hear her playing down a cancer operation that at the very least could have stopped her in mid-career—it was too much! Was this really Kay Medford, or was it Kenny Lane's mother on Dean Martin's Thursday night show?

"I'm a devout coward," she was saying, reliving that fall of 1971 and the ordeal of which few people were aware until recently. "I'm so devout, I get gas just to have my teeth cleaned. But when this thing hit me, actually it wasn't all that bad. Cancer isn't the worst thing in the world—heart attacks are worse killers."

"Only——" a long thought, "—— well, it was my tongue. And I need my tongue to make a living."

It started so unobtrusively in New York, where Kay makes her true home in a big, rambling old penthouse apartment on West 57th Street when she isn't on the West Coast. Her dentist asked casually, "Does that bother you, under your tongue there?"

"I don't know, I never look under my tongue," she shrugged.

But last September her dentist in Los Angeles asked the same question and (*Continued on page* 56)

Kay loves all growing things—like plants and pets—but people most of all! Soon as she could talk again, she was back helping those "less fortunate" than herself.

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12 things mother always told me
(You too?)
1 Be enthusiastic. 2 Don't mumble. 3 Act your age.
4 Eat a good breakfast. 5 Don't talk on the phone more
than five minutes. 6 Be sure to marry a doctor. 7 Hang up your
clothes. 8 Don't talk to strangers. 9 Don't study with the radio on
10 Use lots of soap and water. 11 Keep your elbows off the table.
12 Don't go out with musicians.
but..

COUNTRY PARTY LINE *continued*

look down from my 12th floor hotel room onto the famous Grauman Theater and watch the people walk by. You could always pick out the tourists because the visitors spent time reading all the names, while the natives and local residents, who are used to seeing famous people every day on the streets, walked without even looking down. (Come to think of it, in all my subsequent trips to Hollywood, I've yet to make like one of those tourists. One of these days, I must slow my work schedule down and do just that.) . . . All over reaction to **Jerry Reed**'s summer TVer seemed favorable. This should ease Jerry's mind. When he was taping the series earlier this year, he said the only thing that bugged him was that he had the feeling too many people in the studio audience were whispering, "Who's Jerry Reed?" Well, Jerry, now they know who you are and it couldn't happen to a nicer—or more talented—guy. . . . Songwriter **Chuck Wollery** (who's also a whale of a talented singer) and film actress **Joanna Pflug** are talking seriously about marriage. . . . **Mickey Newberry**—who definitely knows whereof he speaks—emphasizes the fact that writing commercial songs (ones that will sell) is a sweat and not a snap as some people think it is.

It's rather coincidental that **David Rogers'** record making waves at the time was entitled "Goodbye," because he bid a sorrowful adieu recently to more than $1,000 worth of musical equipment when thieves broke into his suburban Nashville home and made off with it. . . . While several noted country instrumentalists like **Chet Atkins** have soloed with various symphony orchestras, **Ray Price** probably set a precedent recently by being the first country vocalist to do the same. Admitting he was nervous about the prestigious gig, Ray received two standing ovations for his renditions of "For the Good Times" and "Danny Boy." When he finished, he turned to the 83-piece Dallas Symphony Orchestra and quipped, "You're the best little ole country band I ever played with!"

Songwriters and entertainers don't always have it easy in any category. However, **Tom T. Hall** ran into double trouble during his recent "Homecoming Day" in his native Olive Hill (Ky.). People everywhere are familiar with the fact Tom T. writes most of his songs from real life, people and circumstances he's known. A great deal of his material is derived from his hometown area. Therefore, a newspaper reporter recently took it upon himself to write an article about how Tom wrote his "Turn It On! Turn It On!" song about an incident involving murder that took place in 1918 in Tom's native Carter County. On the night of Tom's appearance on his homecoming show, he received a telegram from a relative of one of the men involved in the long ago murder case, telling him it was all lies and she was going to sue Tom T. if he sang that night. Tom went ahead, making it a point to sing the song. After the show, he told me "I wish people would get their facts straight before they spread tales or write articles. I wrote my song about a case I heard about in West Virginia that happened in 1944." (Besides, the telegram-sending lady ought to realize she doesn't have a case. Even if Tom had written his song about the 1918 incident, it's now court record and therefore, open to the public.) . . . **Dolly Parton** and several of her kinfolk spent their vacation by going to Disney World, Miami and then boated to Nassau. . . . In the interim, **Tommy Overstreet** is fresh back from an extended European tour—only he worked his. . . . Speaking of Disney World, I hear **Roni Stoneman** will knock 'em dead there from June 18 through Sept. 10. A natural comedian, Roni's also a natural gas!

Sammi Smith's current record is another **Kris Kristofferson** song entitled "I've Got To Have You." This is also her feeling about her now six-month-old son, **Waylon Malloy Payne**. She's taking him with her on her tours, because "I've got to have him with me." . . . If you made it to Nashville for it this year, or didn't make it and want to come next year, the International Fan Fair is set for June 6-9, 1973. . . . Although they'd been saying for two years they weren't going to tie the marriage knot, **Bobby Russell** and **Carol Burnett** show regular, **Vicki Lawrence**, did just that. Married in Beverly Hills at a private ceremony with **Roger Miller** and comedienne **Pat Carroll** as their only attendants, it was a first time around for Vicki and a second for Bobby. . . . **Burl Ives** hit Nashville for a recording session under the producing auspices of Decca's head honcho, **Owen Bradley**. . . . **Junior Samples** is still watching his diet, although he's "down to less than 290 pounds." . . . Did you know the lovely lass on the front of **Porter Wagoner**'s current LP package is his 16-year-old daughter, **Denise Mayree**? She also wrote the back liner notes. Talent runs in the family? . . . **Conway Twitty** moved from his longtime Oklahoma home to Nashville. Says he wants to get into the record producing game. . . . Remember **Gloria Jean**, that delightful darling who as a child star sang her way to film stardom with her beautiful clear soprano voice? Well, she charmed Nashville recently by paying us a visit. Although she's been in semi-retirement for a number of years and is currently working as a receptionist in California where she lives quietly with her nine-year-old son, Gloria says her voice has dropped considerably in range over the past years and she's extremely interested in doing some recording in the country bag. She seemed as delighted with Nashville as Nashville was to have her. And Gloria said she wouldn't hesitate a moment about leaving Hollywood and moving to Nashville if she can "get something going. I'm a simple person and don't need the Hollywood flare. Besides, Hollywood today isn't the same as it was in my days of film-making. When I was making films, they were family pictures, made for entertainment and enjoyment—not full of violence and hangups." And Gloria Jean knows, since she has nearly 50 pictures to her credit—the last being in 1961.

Now, before I have to fight my way back from oblivion, I guess I'd better close for this month.

—BONNIE BUCY

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The Sex Appeal Toothpaste.
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It was an interested foursome that turned up at a karate exhibition—Priscilla's blonde mother, Priscilla, Mike Stone, and Priscilla's sister, all four sitting side by side.

Above: several times Priscilla got so excited that she could not restrain herself from leaning over to kiss Mike. Mike is now divorced from his wife who has child custody.

It's a major blow to Elvis but the romance between Mike and Priscilla is now out in the open. In the parking lot at the karate exhibition, the lovers openly demonstrated their easy affection for one another in the presence of Priscilla's mother. It can be only a matter of time now before Priscilla settles into a new life away from Elvis.

The Kiss That Broke Up Elvis' Marriage

His wife to divorce him to marry another man!

It is no longer rumor. Elvis and Priscilla Presley are divorcing!

Gossip of a marital split in one of Hollywood's more glamorous unions has been widespread, recurring, and often unfounded during the whole time they were married. In the past, however, the rumors were snuffed out quickly when Elvis and Priscilla would be seen together. In a couple of rare occasions, they publicly denied there was any trouble between them. Nevertheless, since the first of the year, the whispers have become more persistent, causing one observer to comment, "The boiling pot is about to explode."

By the time you read this the pot will probably have burst, for now Priscilla has admitted she's in love with another man, and will divorce Elvis to marry her new love. Her new man's name is Mike Stone, an Hawaiian karate expert who holds a Black Belt rating in his profession and operates his own karate school in Huntington Beach, Calif.

Mike has been linked with Priscilla in certain circles for several months, and TV RADIO MIRROR has been aware of this rumor. But now fact has succeeded rumor, and the details of Mike and Priscilla's relationship are no longer a well-kept secret.

Mike and Pris met shortly after Priscilla enrolled for private karate lessons with Chuck Norris, a youthful-appearing and world-recognized karate champion. A sharp eye of a passer-by would frequently catch Pris parking her chocolate-brown Mercedes in a parking lot behind one of six karate studios operated by Norris in the Los Angeles area. The studio where Norris would meet Pris for her weekly lesson is located on Ventura Boulevard in Sherman Oaks, Calif., located in the San Fernando Valley section of Los Angeles.

Elvis was fully aware of his wife's participation in the lessons, and being a Black Belt holder himself, he expressed no objections.

As the weeks turned into months, it was not uncommon for karate enthusiasts from various sections of the city to gather at the Ventura Boulevard location to meet and watch Mrs. Elvis Presley perfect the exotic art of self-defense. After numerous hours with Norris, she began to participate in a beginner form of karate called free fighting. It is much like friendly fisticuffs but with the intention of practicing what a student has learned.

As Norris and his long-time colleagues began to relax around Priscilla, got to know her as a person rather than Mrs. Elvis Presley, it was not uncommon for a group of five or six to adjourn to a nearby Hamburger Hamlet restaurant for food, drink, and conversation. Among the group was Mike.

Such friendship, it has been learned, led to Elvis himself inviting Norris and his wife at the time to join him and Pris at his palatial Trousdale Estate home to talk about karate. Such get-togethers were arranged several times, and eventually the karate Black Belts and their wives were invited to watch Elvis perform in Las Vegas.

It is likely that neither Priscilla nor Mike could pinpoint the exact time or moment when they realized there was something more between them than friendship. But it became common knowledge among a very small group of people, and a rumor among people not in the know, that the pair had embarked on a romance.

Within three months after the first social get-together of the karate crowd, Priscilla had moved from the Trousdale home into an apartment in Huntington Beach. Outsiders were told that Priscilla had gone to Elvis's Graceland Mansion in Memphis. However, the Presleys' daughter, four-year-old Lisa Marie, was still in school, and it wasn't until early summer that she joined her mother in the beach city, located in Orange County, Calif., which borders Los Angeles to the south.

To those who know Priscilla, it was apparent that the teenage girl whose charm had captured the heart of "The King" 12 years ago when she was 15 and he was 25, and who had grown into beautiful womanhood, had fallen in love with Mike.

"They've been inseparable ever since," a close friend of Priscilla's admits, adding that Pris did not leave her husband before telling him the truth. As has been his habit throughout his career, Elvis has remained tight-lipped about the matter. However, a representative for the singer telephoned Norris to confirm that the rumors of Priscilla's involvement with Mike were accurate.

Since moving from the Presley home they bought together before Lisa was born, Priscilla has been seen at Mike's side constantly. Because she is not readily recognized in public, the couple are frequent visitors to seaside restaurants, were together at a karate tournament in Redondo Beach, Calif. at midsummer, and are always socially busy with Mike's karate cohorts.

"She's been very open and honest about it with Mike and Elvis, I think" one source revealed, before adding, "and she said Elvis didn't seem too upset by it all."

There is the inevitable question, of course, of whether Priscilla is as serious as she seems, or if it is only her way of regaining her husband's devotion which many say has waned since he returned to in-person performances.

One observer thinks that Pris isn't kidding about this romance. "Pris and Mike certainly give you the impression they're in love," he says. "They've said that they're going to get married and buy a house in Hawaii and live there."

It would appear that things are moving. Mike's wife of some six years, Fran, filed for divorce asking, naturally, for custody of their two children. It was granted, along with a division of property that presumably included one-half of Mike's karate studio. Mike has not interfered with his wife's filing or with the request for custody. Rather, he has devoted his time to Pris, as she has to him.

"She seems much relieved and very happy,"says a friend close to Priscilla. "I think it is something that has been building up between her and Elvis for a long time and now it's boiling over."

Priscilla has told her new friends in her karate circle that she longs for a simpler life, a more domesticated existence, with a husband who, while successful in his profession, is not imprisoned by it. This difference in outlook may always have been the problem with Elvis and Priscilla.

Since his early manhood, Elvis has been idolized by millions. Success has made it impossible for him to live a normal life, though he always seemed to cling to everyday people. He is not a professional working at a job, he IS Elvis Presley, and there's nothing that can ever change that. He has been surrounded by (*Continued on page* 92)

More in the continuing series of

STARS OF "THE LATE SHOW"

By Claire Sills

☆ CLAUDETTE COLBERT (*Since You Went Away*) I had not seen her get on, but halfway up to the fifth floor of N.Y.'s Saks Fifth Avenue, I knew: *Claudette Colbert is on this elevator*. Clairvoyance? ESP? Nothing like that. I heard her laugh. That warm, throaty, gaily distinctive laugh that delighted moviegoers for 32 years of "talkies"—from 1929's *The Lady Lies* to 1961's *Parrish*; she'd laughed, too, in her first picture, *For The Love Of Mike*, in 1927, but that was a silent. Elegance and charm were the key words for Claudette throughout her entire roster of 62 pictures. Rest assured that, at 67, they still prevail. So do the lithe, excellent figure, the heart-shaped face, and the brownette (nature getting a small assist) coif with the familiar bangs. "I cut it myself," she says. "I use three mirrors. Sometimes I slip, but not often." These days, it can be reported, Claudette Colbert may often laugh as a safeguard against tears. So many of those once dear to her are no longer living. Her husband (of 33 years), Dr. Joel Pressman, a cancer researcher, died of cancer in 1968. (Many years ago, she'd been wed for seven years to actor-director Norman Foster who has been long married to Sally Blane, Loretta Young's sister.) In the recent past, Claudette has lost her mother, who'd lived to be 94; her only brother, ex-movie agent Charles Wendling (he'd forsaken the family name, Chauchoin, just as Claudette did), and great friend Bennett Cerf. Gone, too, are so many of her co-stars: Gable, Cooper, Tracy, Herbert Marshall, Colman, Zachary Scott, Warren William. So many. She tries not to dwell on these thoughts for she is basically, just as she appeared

(*Continued on page* 34)

Filter: 17 mg."tar", 1.3 mg. nicotine. Menthol: 18 mg."tar", 1.2 mg. nicotine av. per cigarette, FTC Report (Apr.'72).

The lady has taste.

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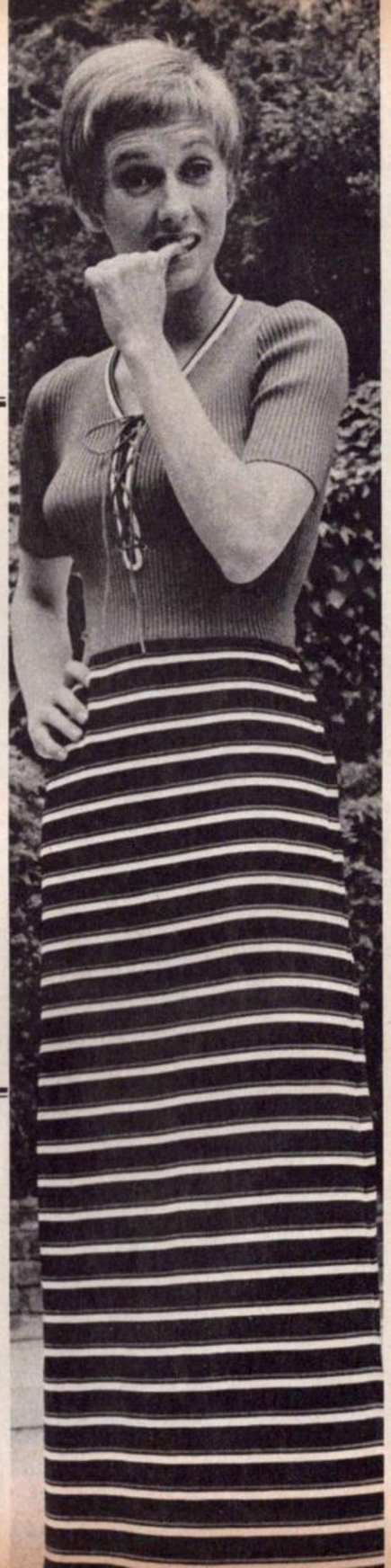
There's so much more to Sandy Duncan than being a star! Here are the very private memories of her mother and those in Tyler, Texas, who "knew her when"

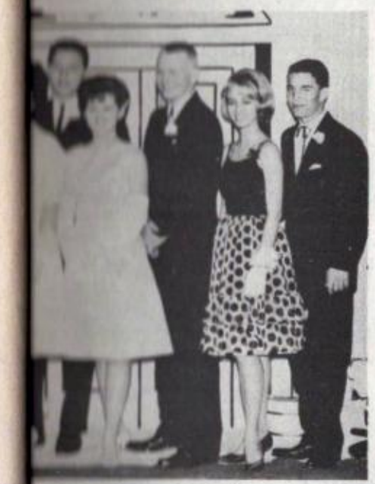


Top to bottom: the year is 1947 & Sandy is enjoying a first glimpse of the camera; is proudly displayed by Mom & Pop; and poses at 2 with Mom.

THROUGH a MOTHER'S eyes...

Top left: Sandy, aged 3—"Whenever she was in front of a camera, she beamed," her mother said. Top right: ready for church with mother and Robin. Center: a recital at the Jean Hall Dance School —Sandy (second from right) has a bigger smile than any of the other kids. Bottom left: 12 years old and her first professional role —as one of the Siamese children in a Dallas Summer Festival Production of The King And I. *Bottom right: 14 years old and hard at work practicing in her leotards for yet another professional role.*

When it comes to Hollywood success stories, there's no better example than that of Sandy Duncan. Who doesn't know the perky little redhead star of *Funny Face* (as her TV show was called when it became an instant hit last year)? Who doesn't admire her spunky talent and, probably even more, the courage that got her through a life-and-death ordeal at midseason, when a benign tumor was removed from behind her left eye? But there's a much more dramatic story behind the "overnight success."



Though TV only recently turned its brightest lights on Sandy, she's been in there plugging away at stardom for quite a while . . . and Sandy's no ordinary star. "Basically, she's just a nice person," says one woman who should certainly know! "She may be my daughter, but I'm proud when other mothers tell me they wish she were their daughter, too. . . ." In an exclusive interview, TV RADIO MIRROR got the full details from Sandy's mom. Mrs. Mancil Duncan—or "Sylvia," as she asked us to call her —in the living room of Sylvia's modest (*Continued on page* 61)

Top left: Graduation from Hogg Junior High, 1960. Sandy designed and made the dress herself. Right: All the family —Robin, Sandy, Mrs. Duncan, grandmother Mrs. Jeff Scott, and Mr. Duncan on vacation in Mexico, 1961. Center: In a high-school production of "Slaughter On Tenth Avenue," 1962; same year, Sandy and date at Sadie Hawkins Day party; and fooling with classmates of the same party. Bottom: Sandy's annual photograph, Robert E. Lee High School, 1963. Sandy had flowered by now—she was not only a class beauty but "Miss Popularity," too. Now a star, Sandy still manages to see her classmates.

Top: Graduation, 1963. Sandy is fourth from right in front row. Center: No need to point out Sandy at this high-school prom, 1966; 1966 again and Sandy had the lead role in an original jazz ballet produced in Tyler. She's at right; Sandy with Robin—the sisters were always close and only fought over possession of the phone. Bottom left: Thanksgiving, 1967—family portrait taken only a few days before Sandy left for New York. Bottom right: Sandy and Bruce on the day they wed, Sept. 5, 1968. The place? New York's Little Church Around The Corner.

VIVIAN BLAINE

LASH LA RUE

BARBARA BRITTON

STARS OF "THE LATE SHOW" *continued*

to be in so many of her films, a happy and happiness-seeking woman. She'll never write her autobiography, Claudette insists, because people who read books about the lives of stars "want to read about how poor and miserable you are" and "I've been happy, and that's no story." Lately, Claudette has visited New York, where she keeps a year-round apartment, on many occasions. To attend fashion shows —she still adores clothes. To be honored at a lavish party for Living Legends. (Realistically, she observed on that occasion: "The last person who told me she was a living legend was Elsa Maxwell and she's dead.") To participate (with Bette Davis, Lana Turner, Alexis Smith and others) in a "Fabulous '40s" shindig to benefit Phoenix House, a rehabilitation center for drug addicts. (At this event, Claudette was asked by a photographer to come over to be snapped with Joan Bennett and Myrna Loy at their table. After doing so, she laughed, "They really should have come over to me—I'm the oldest!") And she comes to Manhattan to visit friends, see shows and visit art galleries. An extremely rich woman, she also keeps an apartment in Paris (she was born there and lived there until her family moved to New York when she was seven) in the Passy section; she journeys to France at least twice a year. Home, though, is Bellerive, a 200-year-old house she's owned for a decade, at St. Peter, on the flower-laden, sun-drenched British West Indies island of Barbados. It was to have been the retirement home of Dr. Pressman and herself. A former plantation house, facing a sandy, crescent-shaped beach, it has been renovated by Claudette to look "like New Orleans" with wrought-iron grillwork. She did all the interior decorating herself. Perhaps the loveliest room at Bellerive is the living room, done in blue and white, with massive windows facing the azure sea. Claudette lives here seven months of the year, alone, except for her dogs—a Yorkshire terrier and a whippet—and her women servants. Of course there's a steady stream of visitors. For them there's a separate guest house, a renovated stable. It's often occupied by Hollywood pals. Frank Sinatra recuperated there from an operation last year; Bette Davis has accepted an invitation to be a this-year's visitor. When alone, the onetime Academy Award-winner (*It Happened One Night*) paints—usually memory portraits of children. Reflecting on her life as a widow, she says, "It's a strange feeling when suddenly, nobody really cares where you go or what you do." But she is in- (*Continued on page* 63)

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In public, the smile is rarely off his face...
but deep inside, Dick Van Dyke hides a secret heartache that only a father could understand

"PREJUDICE AGAINST ME KEPT MY SON FROM BECOMING A PRIEST!"

Too tall, too handsome, and too much his father's son to ever make it in the ministry? Above, the adolescent Chris with his dad. Left, Dick with his wife and youngest child, Carrie.

"Being a parent is a life-long commitment to making decisions, and none of them can be weighed carelessly. Kids have a way of foregoing things you tell them they can't do because they are so preoccupied with experiencing something else, but the parent has to live with it. You're always faced with the possibility of a child waking up some day in the future and saying, 'I could be doing so-and-so if my parents would have let me.' And that's rough!"

Dressed in blue jeans, a pair of white tennis shoes and a dark blue, long sleeve shirt, Dick Van Dyke puffed a cigarette as he stretched out in the bleacher seats on the Arizona set of his series. A hacking cough, "caused by the dry air of the desert, not smog," interrupted his conversation from time to time and he was constantly kidded about the long sleeves of his shirt when the outside temperature hovered near a hundred and five! "When it's this hot, it really doesn't matter if you wear short or long sleeves, you're still going to sweat and be uncomfortable," he quips.

The grin is as broad and friendly off camera as it is on. The years have grayed his hair considerably, but otherwise one finds it difficult to realize that the man is pressing 50. His familiar laugh, his enthusiasm for his work, his activeness in community affairs in and around Phoenix, make him seem as if he's an upstart in his profession anxious to find and maintain success.

Nevertheless, behind all of this is a dedicated and concerned—and we should say involved—father of four children. The eldest, Chris, is married and has recently moved back to the West Coast from Cleveland. Barry lives at home and is a member of the series' crew, having decided to learn the entertainment business "from the technical end and go up from there," Stacy, who's almost 18, has dedicated herself to acting and is a student at Cal Arts, a theatrical school in Los Angeles established by the late Walt Disney. Carrie, who just turned eleven, "is mother's little helper on the ranch."

There is a special gleam in the father's eyes when he talks of his offspring, as one might expect.

"I've never had any problems between (*Continued on page* 82)

The sad fate facing the Ed McMahons... 27 Years Of Marriage Down The Drain

With tears welling up in her eyes, Alyce McMahon looked around her Bronxville home realizing it would no longer hold the hopes and joys that her family has meant to her for such a long time. Her tautly muscled face reflects the confusion and courage it takes for a woman to start out again. She is in middle age. Alyce's particular act of courage means more than breaking up a home. It stands for a rebellion against a life style she cannot abide. It means bringing out into the open all the differences and problems she and Ed have been unable to resolve during the last few years. But the real fact is, she looks at the world with new eyes, having to make decisions she once thought she would never have to make again. Where to live? How to dispose of a lifetime's worth of possessions she and Ed McMahon, her husband of twenty-seven years, have cherished. Suddenly, like their love itself, there is no place in the world for them, and Alyce is left with the bitter task of disposing of the remnants of their marriage. Ed, of course, is in California, working with Johnny Carson on *The Tonight Show*, as he has for the past ten years. The show took up residence in California this past May.

In a world she never asked for, Alyce now has the unpleasant responsibility of arranging the lives of their four children. Claudia, who at 26, has still not finished college, and finds it hard to do more than disapprove of what is going on. Linda, 17, finds herself more in the middle of it all. She is about to finish boarding school, and it is possible she might go to California to live with Ed and go to college there. But Jeff, 12, has the greatest problem. He must be uprooted, change schools, and get used to the fact that his father lives all the way across the country. He probably wonders if their summers will ever be the same in the vacation home Ed worked on so hard to make his family comfortable there. Will they all ever be a family together again in Avalon on the Jersey shore?

As Alyce said, "Everything in our Bronxville home has a meaning, places where the children bumped and marked furniture while growing up, antiques Ed and I bought early in our marriage before all of this fame and fortune, so many wonderful and silly things. . . . The memories are hard to give up, and the idea of a house, a place where my family has formed and developed into the kind of people we are proud of, is one that has always dominated my thoughts. It is part of an early dream Ed and I had when we married shortly after the war. His ideas may have changed, but mine are still the same." In Alyce's voice one can still hear remnants of her southern heritage.

It is in that statement that the seeds of the end of a marriage are sown. Many observers have noted a distinct change in Ed McMahon during the last few years as his fame and appeal have spread. No longer was he content to go home to his posh Bronxville home without partaking in the lush social life that a TV personality is privy to. Suddenly, in his late forties, Ed began to want to take advantage of what he had accomplished, and enjoy the feeling of recognition he received when he entered a cocktail party or a chic restaurant. He was no longer content to spend evenings with Alyce and the two children at home, Linda and Jeff. He wanted something more. As one intimate said, "Ed began drifting away, and Alyce, who is the kind of loyal, totally loving woman who tries to understand, did everything to help Ed through what we thought must have been a difficult period for him. After all, one doesn't drift away from a long marriage that has been filled with the kind of love Ed and Alyce have had."

When they were kids during the war, Alyce waited for Ed to return from the Marines where he served as a fighter pilot. After he came home they were married and he enrolled at Catholic University where he earned his degree. He was able to do this, of course, only with Alyce's help and support. Soon their first child, Claudia, was born. In Claudia they placed all their hopes. People like Ed and Alyce, having survived the war and having to wait for the war's end to get married, never took what they had lightly. For them to give it all up now, a time when Alyce needs Ed most, is a devastating comment on the way their lives have changed.

It is hard to pinpoint why a marriage fails, but there are always loose ends that all put together, lead to a conclusion. In the McMahon marriage there seems to have been a gradual erosion in which Ed, each year, with the increase of his success, grew further and further away from his home. He enjoyed his new high-powered life, but Alyce was much more content to pour her dreams into their home and the children, and rarely felt the need to flex her muscles in the circles in which Ed now traveled. Although she was proud of his rise from Philadelphia's WCAU where he did a stint as emcee of a variety show, before Johnny Carson discovered him and made him announcer of his quiz show, *Who Do You Trust*, Alyce has always viewed success as a *key* to open the door to inner happiness (*Continued on page* 94)

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Good Thru

June Lockhart, 46, and Bob Corff, 24, are on the crest of a wonderful love affair. But June's daughter once pleaded with her...

"Don't keep him all to yourself, Mommy!"

Can a radiant young woman in her forties find true happiness with a wise old man in his twenties? The answer: Yes, oh yes, indeedy. It is not only possible—it is happening and has been happening for two-and-a-half years to June Lockhart, 46, and Bob Corff, 24. Now every married woman knows that in that length of time, the novelty has worn off. But if wedded or unwedded bliss continues after two years, then you know you have found your true mate. June cannot understand all the hubbub caused by her romance with Bob; indeed some held, mistakenly, it caused CBS to drop her as the hostess of its Miss Universe and Miss U.S.A. telecasts after she'd done them for six years in succession. But, as I talked to her in California, I could sense that she felt any sacrifice was worthwhile as long as she could be with her Bob.

No generation gap between Bob, June, Annie.

"I had been exclusively with men who were in their forties or fifties," she told me, "and I had a chance to observe their dishonesty, their business practices, the way they conducted their lives both personally and professionally—their pathetic hangups." June's large blue eyes found Bob's across the coffee table and her distinctive voice softened. "This is so marvelous—to find someone with such an honest sense of relationship. Understanding what it could and might be with spiritual values, great appreciation of me as a woman and of me physically, too. It was quite incredible. To find him so delighted with what I could bring to his life and expose him to, while I, in turn, delight in all the things he is—a man of the *Hair* culture, youth, his group...it's a wonderful melding."

Said Bob, "When I played Claude in *Hair* I was constantly surrounded by these groupies—young girls who wanted to be with me, wanted to know silly things about me. They were really with Claude, not me. I'd look into their eyes and see clear through. They were unformed—unknowing." Bob's eyes generated gentle power as his eyes caught and held June's. "When I first looked into June's eyes I'd never seen such beauty, strength, humor . . . a complete understanding of what I'm doing and why I'm doing it. From the beginning our relationship has been just perfect."

"That's beautiful. Thank you." Deeply touched, June glowed with love. "It is something to be nurtured and protected. It's quite a delight."

"It gets better, too." Bob spoke to her alone.

"Oh yes," June breathed happily.

"She's bringing me to life," Bob said quietly. Their bodies didn't move but the vibrations were almost tangible. The large airy living room in the penthouse suite overlooking the Pacific was filled with a feeling of peace, harmony . . . and love.

Bob may have the title role in *Jesus Christ Superstar* but his views on many things, including marriage, are hip and modern. To many of his generation marriage is obsolete, a trap. June has been married twice and she paid the price with unhappiness and divorce.

"I've been there twice and I suppose if it were necessary in this day we might consider marriage but we can live together so happily without. Morals are changing in this country. Not being married doesn't carry the same social stigma today, at least not in the big cities and in the circles we move in. I think the marriage contract came about because people couldn't be counted on to live by their word. In other words, you had to say it loud and clear and sign it to make it lasting. Our word is our bond and that's sufficient and that's our marriage."

"We think so, Bob interrupted with a grin, "except that my friends are getting married, which gives me pause . . . my friends are from the big city and they're marrying. For some reason they say that getting married and having children is some sort of drive."

"One of three basic drives—procreation," June added.

"Even if intellectually you decided it's not the right thing to do, something else takes over—(*Continued on page* 44)

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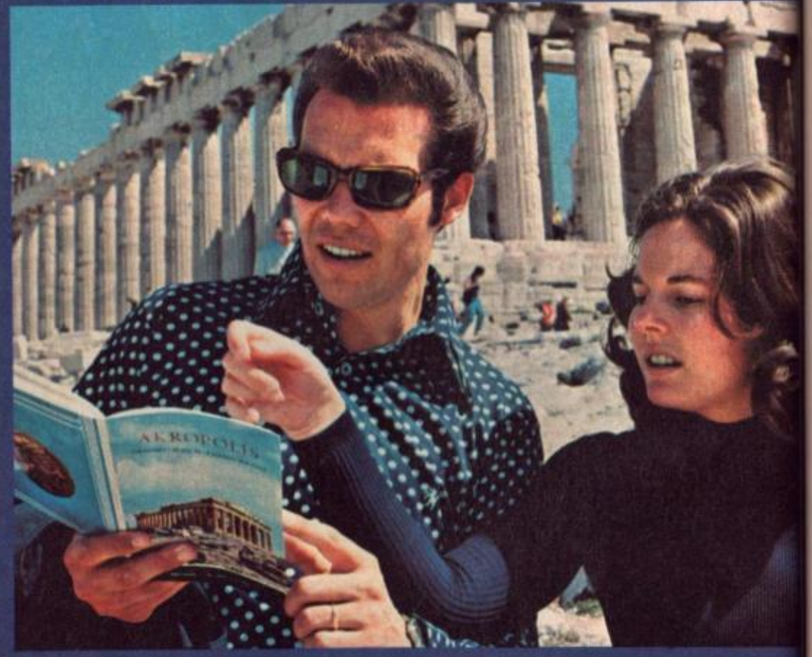

For a first-wedding anniversary trip, what could be better than a tour of Greece? Above: a quick check of the guidebook to Athens' centuries-old Acropolis. Neither Bobby nor Kristie had ever been abroad before.

The Greeks may have a word for it...
but for Kristie and Bobby Burgess, it was

SECOND HONEYMOON-

in any language!

When it's your first romantic trip abroad, it seems that everything—the food, the wine the sunshine—takes on added sparkle. Bobby may be a dancer anyway, but Greece certainly put spring in his step.

By the time the first anniversary rolls around, many showbiz couples are halfway to the divorce court. But not the Bobby Burgesses. Married on Valentine's Day, they spent the honeymoon in Hawaii. This year, to mark one year of wedded happiness, Bobby and Kristie took off on a trip to Europe, taking in Italy, Portugal, France, Spain, and Greece, where our pictures were taken. Who wouldn't enjoy such a trip, particularly people who are young and in love! And, surprise, in Lisbon they ran into Bob Davis of the Welk band.

JUNE LOCKHART

(*Continued from page 40*)

maybe the tribal urge. I can't understand marriage, because it rarely works." Bob shook his head slowly.

"It rarely does," June agreed.

"If we ever broke up it would be such a terrible thing anyway. But then to go to court and fight over whose book belongs to whom." Bob grimaced, "It's bad enough when two human beings have a relationship that has to stop. It's very sad anyway, but to cause all those other legal things—that's a tragedy.

"The only time I've even had a flash of marriage, and it's really a security thing, is when I go away for a couple of weeks and I just sort of feel empty." Bob's hand tugged at his chin. "There again you know intellectually that if you were married you wouldn't be any closer . . . but emotionally you'd know that she was yours."

"Oh really?" June's voice purred with gentle sarcasm. "You think that every married couple cleaves to each other? Oh ho."

"Well you can say it's a lot harder for her to get out of it if we're married," Bob suggested. "It's a psychological tying."

"And isn't that wrong?" June asked intently. Then her voice lifted as her arms swept outward, "The only way to keep someone is to let them go. Hold close with open arms . . . freedom in perfect living and loving." In complete rapport, they smiled at each other. Then Bob's lean body shifted in the armchair. His thought reverted to his prosaically wedded pals.

"All my friends have finked out on me," Bob murmured sadly.

"Oh yes, Bob felt so abandoned and let down when his last buddy got married," June explained.

"It was really shocking to me. We all grew up with the same ideals and beliefs, including that marriage never seemed necessary. And it isn't," Bob said aggressively. "I know the girl he married and she's lovely. I was in Toledo when it happened. June was in New York and he was filming in Florida. June and I set up a conference call at 2 A.M. to him. The first thing I said to him was *not* 'Congratulations,' it was 'Why did you do it?' And he told me they were being evicted and would have to go back to living in his truck. That's a great reason for getting married."

"I told Bob his friends might have thought he was 'the first' because he was the fellow who first 'coupled up' and we've been together so long now and this is so like a marriage," June volunteered. Bob chuckled, "So anyway he got married and that was sort of like Judas to me. He betrayed me."

Of course June could be right. Their relationship was the forerunner of the marriage boom among Bob's friends. June first saw Bob three years ago when he was starring as Claude in the Los Angeles production of *Hair* at the Aquarius Theatre. She and her daughters, Junie, now 16 and Anne, now 18 thought he was excellent. With "Let The Sunshine In" ringing the rafters, plus confetti and applause, June and her party decided to go on stage with the rest of the audience. June wanted to tell Bob Corff how splendid he was. Bob was standing stage right. They wound their way through the milling crowd.

"I put my hand on his back. He was in the finale wardrobe, an Army uniform and it was still damp. I said, 'How do you do. I'm June Lockhart and these are my daughters and my son Lance and we thought you were superb.'" June's breath caught at the memory. "He looked down at me and I looked at him and . . . oh, oh . . . something happened."

"It was a magic moment when we looked at each other. I went back to my dressing room and thought about it —something is there, I've got to get together with her." Bob's voice quickened. "I did my marketing on Friday night after the show. I bumped into an actor friend of mine that Friday night. I asked him if he knew June Lockhart. I told him, 'I saw her tonight and it was really something. Do you know how I can reach her?' Gary suggested Celebrity Service. Then I decided to have my car fixed right next door to the studio where she was doing *Petticoat Junction*. So I had the car fixed and walked over to the guard at the studio. It was Monday and June never worked on Monday. You never found out about that," Bob grinned at June. "I knew Gar MacCrae and his sister, Meredith, who worked on *Petticoat Junction*. We started making big involved plans for me to visit the set as a surprise for June. Then June's letter arrived. My letter went one week after. It took me a week, I really worked on that letter. About two weeks after that. . . ."

"October 15th," June said softly. "My dear friend Pat Munsel and I had dinner at Hunt Stromberg Junior's. Afterward I told Pat I had seen a remarkable performance and I'd love to know the young man . . . that he'd answered my letter . . . that I had found his phone number through information . . . that I'd had it about four weeks. Then I asked, 'Pat, do you think I dare call him?'

"'Oh my Gawd,' was Pat's answer, 'call him of course. Call him right away. Don't wait.'

"So I called that night and left a message." June explained.

"That was a great day. It was our first Peace Moratorium and the whole cast of *Hair* went around to colleges and sang songs and we really thought we were going to stop the war. That night we did a great show because we were all inspired. So I got home about 3 A.M. and called my answering service . . . and June Lockhart had called." Bob's face was alight. "Well, you know when you're doing a show at night you don't get up in the morning . . . but I was up in the morning. I called and she came on the phone and we talked. . . ."

June said: "I have to go to the studio today. Would you like to come on the set this afternoon? It's one scene and we'll probably be through right after lunch."

Bob said, "I thought you'd never ask."

After introductions on the set, June finished her final scene. She and Bob went into her dressing room and talked for three hours. It was the beginning. He had a rehearsal at six so they went their separate ways reluctantly. That night she told Annie and Junie whom she had spent three hours talking to. Their reaction was, "Please don't hog him, Mommy!"

"I'm not going to hog him," June assured them. "He's coming to dinner." Which he did. June made "lousy spaghetti" and they sat talking around the coffee table. . . .

"Caution was taken at the beginning because I was into a divorce at that point. Six months before we met I had been sued for separate maintenance by my husband of many years standing." June's light tone belied strong emotion. "You see, he'd gone to Hawaii for five days, stayed seven months and then came back to sue me for separate maintenance. He didn't get it, needless to say, but it took me two years to get the divorce. So when Bob and I started going to the movies together, I didn't want him to be in the position of being 'the other man' or any of that because it was not true. But then we became far more relaxed about it. I hadn't been out with another man for ten years so I was pretty fluttery about things," she grinned. "And we shared so many lovely things."

This great and glorious lifestyle has evolved into a family unit. Bob, whose worldly experience was limited, has delighted in the Lockharts' living style. He had never been on a train. So the femmes Lockhart met him in Albuquerque when he finished a film and they all returned to Los Angeles Christmas Eve on the Super Chief. They love to travel together and, with or without the girls, Bob and June have enjoyed Miami, Nassau, Hawaii, San Francisco.

The Lockharts' lifestyle also includes art museums, ballet and concerts. June and the girls are seeing everything afresh through Bob's eyes. It is rich and enriching living. On the home scene fun and games predominate. Once Bob had the flu and the Lockhart women waited on him hand and foot. They dubbed him King. June was dubbed Queen.

"We all have a good sense of the child in us so we enjoy. Bob said he felt a little shortchanged by God because he wasn't born into a theatrical family, but he has one now," June said softly.

"Her parents [Gene and Kathleen Lockhart] gave her such good, happy vibes, as you can tell from what she is." Bob hesitated. "Parents. I think all of our problems stem from their problems, but June is really lucky. They were in show business but they weren't wild and crazy, they knew how to have fun. Think of all the things her father did. He was not only a great actor, he wrote plays, produced and directed them, played the piano and sang. He was a dancer and wrote music. I know he was a warm and humorous man."

"Our home was filled with love. My father was the huggingest, kissingest man alive. For no reason at all he would give mother a big bear hug and say, 'My Kathleen' or just pat her bottom in passing. We were a touching family," June recalled fondly.

"Demonstration of love," Bob reflected. "I remember I was talking to June on the phone from my parents' home and I said, 'I love you.' The whole house did a double take. My father's show of affection used to be a friendly punch in the arm.

"That's a long time ago. Since then we've even gotten more affection showing in my family. It's hard when you've had so many years of being inarticulate and undemonstrative. But I'm learning." Bob looked steadily into June's eyes. "To be able to demonstrate, to say, to feel, to do. It's like a blocked passage that has to be opened up . . . to let love flow through you and reach out, unselfconsciously, to others."

Bob has been on the road in *Jesus Christ Superstar*, mainly one-night stands. June and Annie finished a triumphant run in *Forty Carats* at Meadowbrook Playhouse in Cedar Grove, New Jersey. Despite this, Bob and June managed to be together all but two weeks of the last two-and-a-half years.

"It's taken pretty clever logistics to do it," June admitted. "But when the drive is there—the impetus—you manage. We've had private planes, limousines, commercial aircraft, rented cars, trains and buses. We've done everything we can to be together on my days off or his. One of the reasons I took *Forty Carats* in New Jersey was because we only work four days a week and I could go to Bob the other three."

The plot of *Forty Carats* involves a young daughter who brings a date home and Mother falls in love with him. And the daughter falls in love with a 45-year-old man. June had her usual rave review; Annie, making her debut in the theater, had such a good review, it gave her a giant step up the ladder to stardom.

It's quite possible that Annie will follow in her mother's celebrated footsteps. She has finished the film. *Jorey*, produced by Harold Minskey, the man who made *Love Story*, and has just completed a part in TV's *Cannon*.

Annie is at home a lot even though she has her own apartment, the one June's own mother and father lived in. "Annie's no child," June commented. "I have faith in her."

So Annie is partly out of the nest, but Junie in Verde Valley can hardly wait for vacations so she can be with Bob and June.

"She has a natural comic gift," Bob explained, "and she's a terrific little actress. I work with all of these professional actors in acting class, and then I have Junie cue me. And she gives better performances than the actors give in class. It's really beautiful."

"I'd love it for us to act together. Just think—the fourth-generation Lockharts and Corff," June said.

So if anyone should ask you that age-old question: Can a radiant young woman in her forties find true happiness with a wise 'old soul' man in his twenties? You answer: Yes, oh yes, indeedy. It is not only possible—it is happening.

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TOP SECRET

The F.B.I.'s Efrem Zimbalist Jr. Remarries His Wife!

Efrem Zimbalist, Jr. was polite and his voice was firm as he said, "Yes—it's true. Mrs. Zimbalist and I were remarried this past January."

The star of the long-running television series *The F.B.I.* had just returned from several weeks in Oregon where he had been filming for the forthcoming fall and winter season.

Speaking from his spacious home in the San Fernando Valley, he had at first declined to discuss the report that he and Stephanie Zimbalist who had divorced him in 1962 were once again man and wife, their first marriage having taken place in February, 1956.

"I just don't like to have my private life in the papers," he quietly explained. Advised that the report had come from Mrs. Zimbalist, he gracefully conceded that a ceremony had indeed taken place almost six months before.

It was in June 1960—almost twelve years ago—that Stephanie sued for separate maintenance, charging the actor who was then starring in the popular *77 Sunset Strip* with extreme cruelty and asked for a substantial property settlement and custody of their daughter, Stephanie Lorando, who was then three.

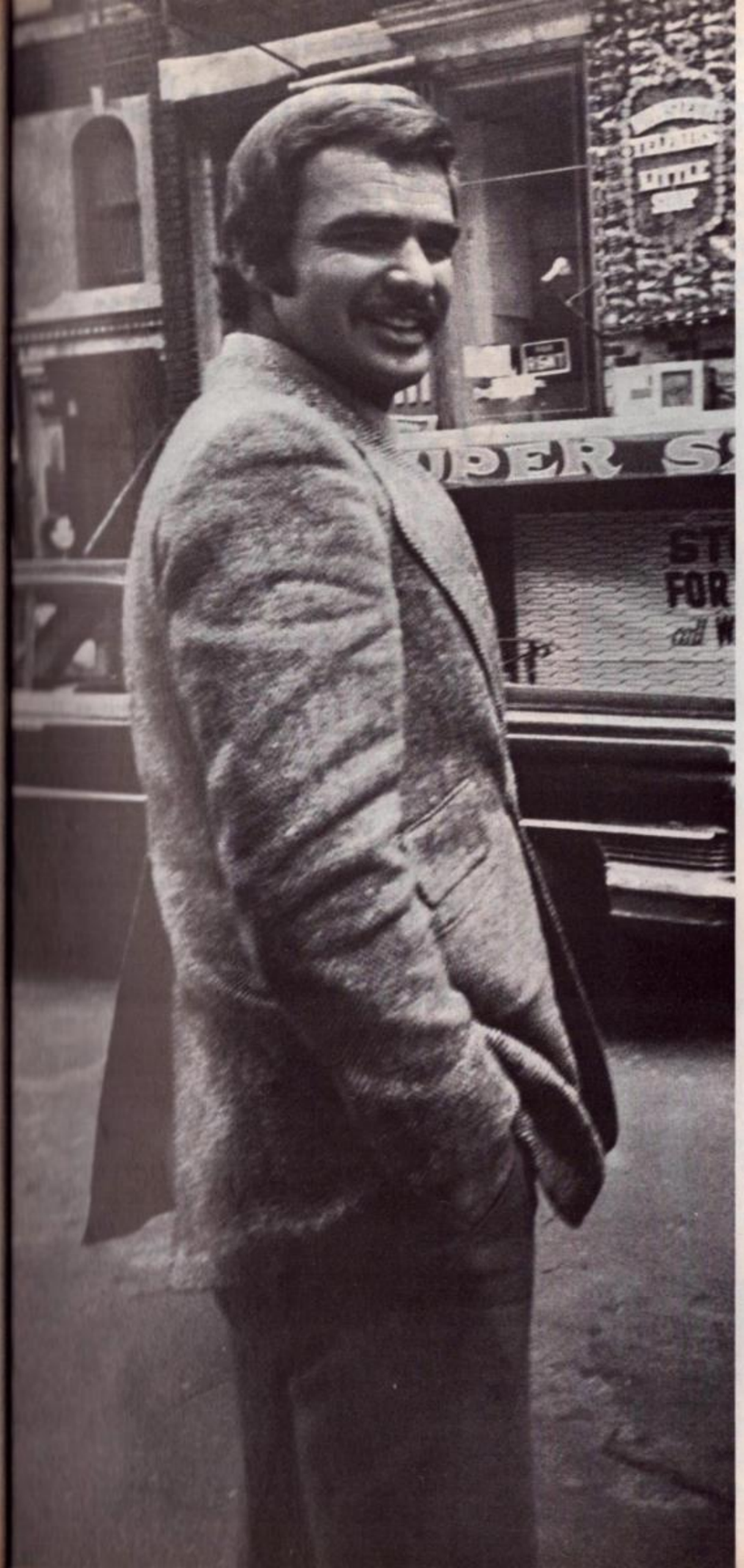
Mrs. Zimbalist, the former Stephanie Spalding, daughter of a retired diplomat and a noted horsewoman in her own right also had stated, "I like horses—he doesn't."

Zimbalist, son of the famous violinist whose name he carries and the late famous opera singer Alma Gluck, denied the charges and cross-filed. He then moved out of their home only to move back in some eight months later, all past quarrels and misunderstandings reportedly forgotten. He had just finished starring with Lana Turner and Jason Robards in *By Love Possessed*.

But the problems that caused the original (*Continued on page* 74)

Burt Reynolds reveals his secret recipe for...

THE MYSTERY DRINK THAT KEEPS HIM SEXY



☐ When Burt Reynolds posed nude for *Cosmopolitan* magazine, no one could have foreseen—least of all Burt—the tremendous impact it would make on women across the nation.

For years Burt had been playing Indians and cops on television and in movies, but his name was hardly a household word. It irritated him that he was constantly being mistaken for Marlon Brando, although the facial likeness was remarkable.

But now Burt doesn't need the comparison with Brando. The virile figure on the bearskin rug has become the idol of millions of women who follow him in droves whenever he appears in public.

Burt claims he posed for fun, yet his career has rocketed since the nude centerfold appeared in *Cosmopolitan*'s April issue. It was the first time in the magazine's history that had 100 percent sellout: 98 percent in the first two days.

Women flocked to the Chicago theater where Burt was starring in *The Rainmaker*, and created havoc on the streets of New York during the filming of Columbia's *Shamus*, in which Burt stars as detective McCoy. His salary for his next picture, *McKlusky*, will be twice his salary for *Shamus*, and when he repeats his *Rainmaker* performance at Toledo's Music Theatre, he will earn twice as much as he did in Chicago.

What's the reason for the Burt Reynolds' phenomenon? And what's the secret of his dynamic sex appeal?

Well, the reason for his popularity has a close connection with Women's Lib. Burt has become a hero because he had courage enough to become the first male pin-up.

The secret of his magnetic sex appeal? Obviously he keeps himself in good shape and watches his diet. Burt is said to have had a long-time feud going with another Great Shape, Raquel Welch. Running into her recently, he stared pointedly at her abdominal area—which may not have been as taut as it could be—and blurted out, in apology for his stare, "Sorry, I thought that might be a third breast!"

But what gives the 36-year-old bachelor his own lean shape and extra energy?

Well, not long before his muscular physique appeared in *Cosmopolitan*, the rugged six-footer disclosed to me his personal recipe for good health.

A health food addict, he told me that every day—to keep up his energy—he makes himself a pep-up drink. Here—in print for the first time—is his secret recipe.

PEP UP DRINK

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8 oz vanilla yogurt
1 tablespoon Cherry Concentrate
1 teaspoon Wheat Germ Oil or cold pressed oil

Method: Wrap Pep Up Tablets in wax paper. Tap with blunt end of knife to crush. Mix all ingredients in blender. Optional addition: 1 teaspoon Bio Strath Elixir

(Continued on page 78)

For Vicki Lawrence of "The Carol Burnett Show," it was

Little Sister's Big Day

In an exclusive interview with TV RADIO MIRROR, bubbly Vicki Lawrence talked about her June wedding to young United Artists recording personality Bobby Russell. Vicki also picked out her favorite wedding photos to share with us—and even brought them over to the office in person. Chatting with her at her Hollywood Hills home a few days after her wedding, she was her usual candid, funny self as she gave us the scoop on what led up to the quiet ceremony at the home of personal manager Lee Karsian and wife Pat Carroll.

"You might say that this marriage was an accident," laughed Vicki, television sister to Carol Burnett on *The Carol Burnett Show*. "I guess I should explain that . . . what I mean is that it was sort of *caused* by an accident, indirectly. If Bobby hadn't been forced off the freeway by a Volkswagen and smashed up the Rolls-Royce, I'd probably still be single!

"Actually, Bobby first proposed last January as we were walking out of a restaurant with some friends. Though we didn't make any official announcement or anything, all of our friends threw celebration parties and we had a great time for a week. Well, that was the last time Bobby even *mentioned* getting married for about two months. I think he just forgot about it! Anyway I didn't want to seem too pushy you know, so I didn't bring it up either. But I can tell you that it was driving me crazy wondering whether he had meant it or not.

"Then, in April, we had a terrible fight over some silly thing—a real yelling-match-type fight that just left both of us feeling rotten. We didn't really have a chance to make up since I had to catch a plane to Seattle to do a weekend telethon. I think I spent that whole weekend on the telephone—if not taking calls on the telethon, then I was talking to Bobby on the phone in Los Angeles. So we sort of patched it up that way but I was still really depressed and questioned the whole relationship, you know?

"Well, when I got back to Los Angeles, I went straight from the airport to the apartment Bobby rents when he's in from Nashville. But when I got there his car was gone. There I was, all prepared for a romantic reunion and he wasn't home! Is that nerve?! I was bound and determined I wasn't leaving there without my reunion (*Continued on page* 76)

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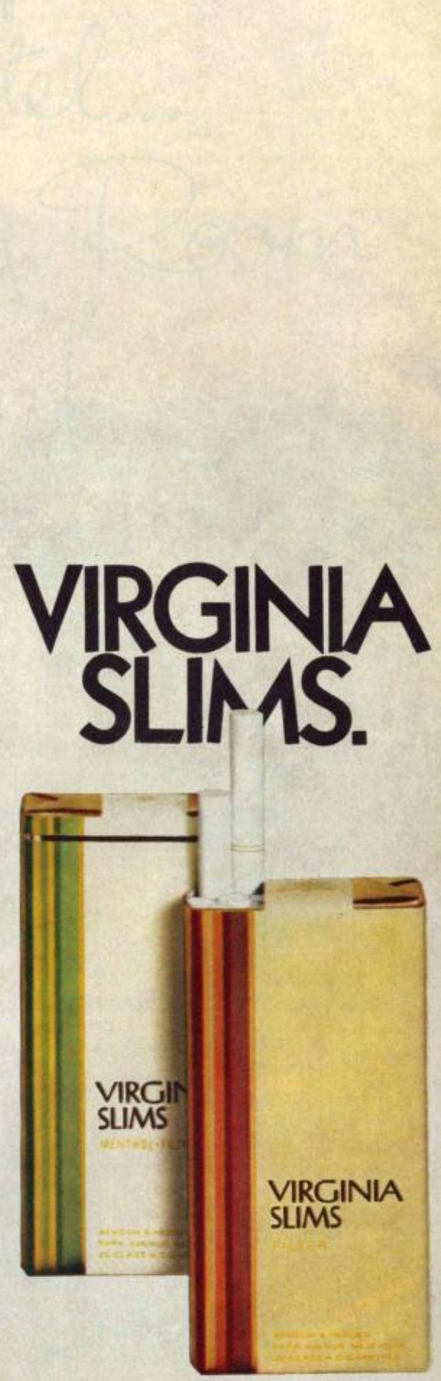

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Peter Falk's wife is no stranger to loneliness. When his career keeps him away from her, she consoles herself by saying:

"My Heart Is A Small Hotel... There's Only Room For Him!"

With tears welling up in his eyes, Peter Falk spoke of a time far away. "We were students at Syracuse University. The world was in front of us. Love was all I thought of, and a career in films was far from my mind." That was in the early Fifties when tough-talking, soft-hearted Pete was studying Public Administration at school and Alice was all he ever thought about. It didn't work out right away, and when they graduated in 1952, they said good-bye, putting their love away while Peter went out into the world to seek his fortune. In fact, it was Alice who ended the relationship by telling Peter she wasn't ready for his serious intentions. So Peter ate his pride and vowed to Alice that his heart was a small hotel, and there wasn't room for anyone else but her. Unfortunately, she was firm and told Peter, "Let's try another time and another place, and see how we feel." Heartbroken, Peter left Syracuse and tried to forget Alice. But love was too great, and four hard years later he started dating her again. This time he was able to convince Alice to marry him, and for a time he thought their private journey was completed. They would live happily ever after.

The years have treated Peter well and his career has flourished. Once he was content to be an efficiency expert for the state of Connecticut while he dreamed of having the courage to become an actor. Now he is a full-fledged star of TV's *Columbo* as well as of stage and films. All of this is directly due to the confidence that Alice gave him when he began. As Peter tells it, "I wouldn't have had the confidence if Alice hadn't convinced me that my future was as an actor, not in business. I was too practical by nature, having come from a family that had a dry-goods store in Ossining. I never could face the idea of waiting around for work, possibly starving. Only Alice knew that I would make it. It was her love and support that allowed me to pursue the dream I dared not dream."

In a sense the debts of the past are what form a man, and Peter Falk certainly has formed into a very special man, one that could never forget the years he and Alice shared and the vast changes that have occurred to him. Like all marriages the Falks have had both bad and good times, and the pressure Peter lives under has caused real (*Continued on page* 88)

KAY MEDFORD

(*Continued from page 22*)

insisted that she see an oral surgeon—quickly.

"I told him tomorrow was Friday—we tape the show on Fridays—and on taping day you don't see the Surgeon General of the United States," Kay related. "But I *could* go on Monday. . . ." The dentist shook his head, made a call, and in a few minutes Kay found herself on the Freeway, where you have to drive faster than she likes to, and on her way to the oral surgeon.

"He was nice and calm. He said that thing under my tongue could be an irritant from smoking—I'm a three-pack-a-day lady. He said I should quit for three weeks and come back. Just like that—quit for three weeks!" She drew contemplatively on the fake plastic cigarette she clings to nowadays.

"I went back to him on September 18, on a very early appointment because I had these two houseguests from New York and we wanted to make a noon train to San Francisco so I could show them some sights.

"Well, I didn't make any noon train. That nice surgeon sweet-talked me into a biopsy right there in his office, and when I came to, his nurse took me across the street to a motel to lie down and get some rest. She was very helpful with my Diner's card, and explained to the clerk that I wasn't intoxicated or anything, just groggy. I couldn't talk—my mouth felt all swollen—but I got her to understand to call my apartment at the Hermoyne Hotel and tell my guests what had happened."

Her guests were Sally Baker, the head switchboard operator at Kay's New York apartment house, and her sister Marge Herman, who was relief operator. They are very old and devoted friends who fiercely guard Kay from early phone calls (she sleeps late). When she is in California they look after the huge New York terrace with its lilac bushes and roses and little white statues of saints. Kay had invited them to spend their two vacation weeks with her.

She awoke at five in the afternoon and was driven home to find the girls frantically phoning every motel in the valley, the nurse having omitted directions. They were just about to hire a car and start a motel-to-motel search in this strange land if it took every last dollar of their vacation funds.

"Those two little old biddies on their own in California!" Kay chuckled. "It was like something out of *Arsenic And Old Lace*. And I couldn't talk, there were stitches in my tongue from the biopsy, so I'd write things like, 'You want to go out to dinner?' and those two chicks, they'd answer me yelling LIKE I WAS STONE DEAF!" She demonstrated, and added, "There was a lot of fun in it."

The fun stopped abruptly when the oral surgeon called Kay to his office and with exquisite tact told her: the tumor was malignant.

"I was too stunned to feel—you know, terror. All I could think of was how is this going to work out with the show? I was on two weeks vacation while Dean was doing a stint at the Riviera in Vegas, but I was due back at work on October 4. All these sensible thoughts—maybe they were to keep me from behaving like in an old Margaret Sullavan movie—you know, shocked, getting into the car and driving the wrong way."

She didn't say anything to the girls. Every minute of their vacation was precious, and Marge hadn't yet seen her swallows at Capistrano. So Kay, still dazed, said, "Get in the car, go out to Wilshire Boulevard, turn right till you come to the ocean, turn left till you come to the swallows. And stay overnight." Remembering, she shook her head in wonder. "Those little chicks, were they brave!" she told me. "Can you imagine taking a wheel you've never handled and following strange roads? Why even in my apartment they get lost sometimes, it's so big."

She had decisions to make—cobalt versus surgery. The doctor, Ralph Sands, had told her, "I'm a surgeon but I want you to have whichever you want."

She grinned. "You can imagine what I wanted—neither! But that doctor was so gentle and kind, I never even like—quivered. I'd never had a family doctor, I never knew anything about having faith in doctors—only in God. And I made up my mind then and there that God didn't intend for me to die.

"So I tried to think what was best for the show. With cobalt I could at least *start* on the show, because you don't get sick for a week after the first treatment. Then I could explain how it was with me, and they'd have a chance to get a replacement, or write around me, or something. With surgery, I'd be out six weeks."

The girls went back to their switchboard in New York, Dino came back from Vegas, and it was October 4. That was the day Kay entered Encino Hospital for surgery.

"It's a very darling hospital," she said. "And first thing when I walked in was this—this THING—so enormous it was impressive—practically a whole garden of flowers from all the writers on the show.

"And the letter I got from our producer, Greg Garrison—I can't tell you how beautiful that letter was. I took it with me when I went up in the morning for surgery and I said, 'If I have to get buried, I want this in the box with me. It's my prize possession.' I said it before they slipped me that pill they give you to relax on the way up. I'm not even awake yet and they're relaxing me!"

She wanted to show me the letter. "It's here someplace——" she looked helplessly around that vast expanse of apartment.

Not being able to find the letter, Kay settled for raves about her two bosses, Greg and Dean.

"They're the greatest, the absolute greatest. No," in answer to a question, "no, of course Dean didn't come to the hospital—he never even saw his babies born. But when I was back on the show—I was back in a month though I still couldn't talk—he'd say, 'Oh lady, don't get sick on me again.' Not mushy or demonstrative, but such a sweet thing!

"And Greg! When I was recuperating at home he phoned to get an idea of when I could work and I tried to tell him, but my tongue kept slipping and he said, 'Hey, go lie down! You sound like a Chinaman or something.' Later that afternoon a crate arrived—twenty-five pounds of fortune cookies! With a card, 'To Lotus Blossom from Ming Toy Garrison.'

"After a month I got restless and itchy. I wasn't sick, I felt fine, only my tongue wouldn't behave and I lisped. You know that part of the show where Dino throws the records and the cast acts out the hit songs in pantomime? I was never in that part, though I've done plenty of takeoffs in my day. Now Dino put me on and had me doing people I've never done in my life—Rita Hayworth, Tallulah Bankhead—it was fun! And I've worked steadily ever since, not been out a day. Except now I'm home for the summer and do I love time off!"

Kay's idea of time off has been a steady stream of volunteer commitments—going out to entertain in veterans' hospitals with a station-wagon-load of "Bedside Network" show people . . . talking for the American Cancer Society . . . talking for Congresswoman Bella Abzug . . . talking for any cause she believes in. Her appearances for the Cancer people in New Orleans and Washington kicked off fund-raising crusades by audiences deeply moved by her story. After that she flew to Hollywood for her part in a CBS TV-movie called *No Place To Run*, then back to New York for more "rest" until it was time to turn around again to resume next season's Dean Martin show. And all this with the deceptive air of a slow-moving Mrs. Lane.

"I even drive slowly," she admitted. "I'm careful. I'm not a dashing driver—for that matter I'm not a dashing person—and I don't get a thrill out of getting into a car and GOING. The other night I had a drunken cab driver—it happens sometimes in New York if you're coming home late. This one came up like he was on a horse, and we rattled so hard we did a conga sitting down, all the way home. Boy, I was praying!"

She *does* pray. She doesn't go to church regularly but she is a devout believer in God and the arrangements that He, in His infinite wisdom, makes for all of us.

"I wouldn't know how to live without God," she says. "He's been very good to me—in my sickness—in my whole life. Happy? Of course I am—what's not to be happy about? My work is fun and with great people. I love coming back to New York and I love this apartment. I don't have big needs—jewels and furs—but I do love what my life has to give me."

Kay was born Maggi Regan, on New York's Park Avenue ("Park Avenue at 128th Street, but the relatives in Ireland were impressed"). Her mother had been for a time with the Abbey Players in Dublin and her father was a day laborer. Kay and her brother and sister attended parochial school until she talked her parents into sending her to the Children's School of the Theater. During vacations she toured the borscht belt—at 14 she was waiting on tables, singing and dancing, for room and board and $50 a season.

For all the hard work it was fun for the pretty redhead with the enormous yellow-flecked eyes. She was hoping to go on to better things, then both parents died within a few months of each other and the three orphans were on their own.

But she never relinquished her dreams of becoming a performer. She was 20 when she got what she thought was her big chance—to audition for Metro-Goldwyn-Mayer producer Mervyn LeRoy. He signed her to a contract and sent her to Hollywood. For two-and-a-half years nothing happened except B pictures. ("B? My pictures were Z's.") So she quit Hollywood and went wandering to the far corners of the globe. "I can't stand not seeing places," she says.

The best time of all was just after World War II when she signed up with the Army's Special Services as a C.A.T.—Civilian Actress Technician. It entailed acting, directing, even building scenery, plus a chance to see large chunks of the Orient. She still receives loving letters in careful, stilted English from Teruyo, the little Japanese girl—now a young woman—for whose care Kay sent money all the years she was growing up.

Kay, for all her fame as a comedy mother, didn't start that way. Obviously. She was young, luscious-looking, a bit-part player in the movies with the leading heart throbs of the day. And she did have quite a career as a Madam. Her first Broadway part, in 1951, was a Madam in *Paint Your Wagon*. Some years later, playing opposite Roddy MacDowall in *Handful Of Fire* her Madam won raves for her superb underplaying as she described the awkwardness with which men visit brothels. And in 1960-61, while she was playing one of her funniest mothers of all times—Dick Van Dyke's in *Bye Bye Birdie*, she was also involved in making a movie, *Girl In The Night*, in which she played a Madam.

But back to 1951 and her first Madam. Kay wasn't a star yet. The promise, however, was latent. She wowed an audience of producers, directors, and writers viewing *Talent 52*, a yearly showcase for bright new faces. Her ten-minute monologue, *An Understudy's Prayer*, which she wrote herself, stopped the show.

"A year later," she recalled, "I was hired to understudy Bette Davis in *Two's Company*, which opened in Detroit. At the premiere Bette fainted onstage. I nearly fainted, too—my big chance and I'd only had four rehearsals. Just as I was ready to go on Bette came to and finished out the show."

In 1954, in *Lullaby*, Kay played the bride of a man whose mother, Mary Boland, was fiercely possessive—like guess who? It was a lead part and to get it Kay took a terrific gamble. For years she'd been slaving to get good parts and now, when she was all set to appear in John Murray Anderson's *Almanac*—a hit show sure of a long run at a nice salary—Kay gave it up for *Lullaby*.

"You don't go into this business for security," Kay said of the untried, uncertain venture that might never have reached Broadway. But it did. And though the play received mixed notices, Kay got raves.

After that the offers came in—in 1956, *Mr. Wonderful*, the hit starring Kay's very good friend, Sammy Davis, Jr. . . . Kay as a Jewish Aunt Sophie in Garson Kanin's *A Hole In The Head* . . . then *Birdie* . . . then the New York City Center's revival of *Pal Joey* in which Kay interviewed Joey while doing a strip . . . the part of Barbra Streisand's mother in *Funny Girl* (the whole *Funny Girl* package, the play here and in London and the movie as well, earned Kay an Oscar and a Tony nomination) . . . *Don't Drink The Water* with Woody Allen . . . Andy Griffith's mother-in-law in the movie *Angel In My Pocket*.

The TV offers came in, too. A series, *That's Life* with Robert Morse—as his mother-in-law—and Shelley Berman . . . *To Rome With Love*, starring John Forsythe.

And all through it, for as long as she lived, Angelina the Airedale went wherever Kay went.

"She was the runt of the litter," Kay said. "Nine Airedale puppies and no room at the inn. I just had to take her and bottle-feed her." No dog has ever succeeded Angie in Kay's heart though in New York recently one nondescript little mutt followed her into the elevator as she was bringing a flock of friends up to the apartment. Each thought the dog belonged to someone else, so he not only got in, but stayed. Next morning Kay took him for a walk, fixed him some veal, and later that day, when a neighbor undertook to walk him, he ran away.

"I keep looking for him," Kay told a friend.

"I thought you didn't want him."

"I know—but I keep looking for him."

The friend consoled her. "Ah, Kay, you've got all these plants out there to baby."

"I don't have to talk to plants, I've got the saints' statues out there—I leave the growing to them."

But everything else she leaves to God. It's all in His hands. We live from day to day, as He wills. And He's been good to her.

"Way back when it all happened," Kay said, "an actress friend called to console me. She had gone through a double mastectomy—and *she* was consoling *me* yet! Well, I visited her at her apartment and she told me she had been on a retreat—you know, for some private counsel with God. She said, 'If you go in the kitchen you'll see something I picked up at the retreat. I think if I couldn't look at it every day, I'd go bananas.'"

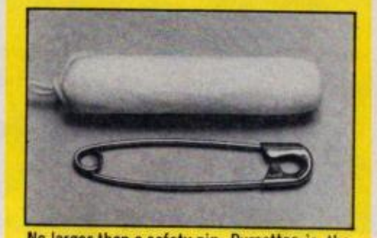
Kay went to the kitchen and there, written out on a piece of paper and Scotchtaped to the refrigerator door was a statement that Kay believes in with all her heart and soul.

It said, "Today is God's gift to me. What I do with it is *my* gift to Him."

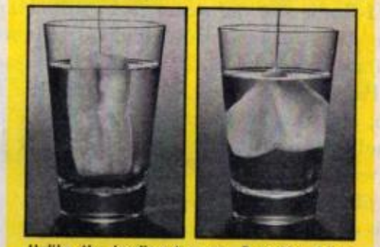
—ROSE ENGLANDER

The Comfort Tampon

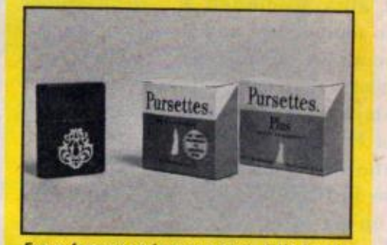
(Easy way to give up napkins)



No larger than a safety pin, Pursettes is the only tampon with a tapered, prelubricated tip. No bulky applicator is needed.



Unlike the leading tampon, Pursettes blossoms out slowly, absorbs more fully (up to 10 times its weight) for better protection.



For a free carrying compact, filled with Pursettes or Pursettes Plus (indicate choice), send 25¢ for postage-handling to Campana, Dept. F-042, Batavia, Illinois 60510.

Pursettes®

The only highly-absorbent tampon with a prelubricated tip

Offer expires December 31, 1972

TVRM SPOTLIGHTS YOUR REGIONAL FAVORITES

By MICHELLE FRANK

Connellsville, Pa.'s deejay Ron Allen, of WCVI-Radio, has his own theme song...

O COUNTRY, 'TIS FOR ME!

■ The event didn't make the headlines, but when WCVI-Radio station owner Dr. Troilo slapped country music disc jockey Ron Allen, no one was surprised. The date was July 18, 1939, and the scene was a Dawson, Pa., hospital. The occasion was the birth of Ron Allen, and the physician making the delivery was the Connellsville radio station president.

It was almost as if Ron's career was picked at the time of his birth. His delivery was smooth then, and it still is weekdays, 6 to 8:30 A.M. and again 1:30 to 4:30. He's grown up professionally, touching all bases of radio, from sports to news, and commercial production.

"I always admired the deep golden voices of the radio announcers and it was my early ambition to become a part of that world," Ron recalls. Mike in hand, he became a freelance deejay, hosting record hops and displaying prowess with guitar and song. "Graduating from Frazier High in Perryopolis, Pa., I went to work on the B&O Railroad as tower operator. Even though I was in front of a mike, it wasn't what I had in mind for on-air work."

Work, work and more work . . . that's Ron's spare time with occasional sidetracking to his hobbies of tropical fish, hypnosis, citizen band radio, girls, and collecting honors such as "Celebrity D.J." on Jamboree U.S.A. Country music is his forte, and some of the greatest moments in his life came while working with Connie Smith, Billy Walker, Faron Young and Tex Ritter. "Country music and people tell a story of living, moving, dying, crying. There is a country song for everyone, every situation. Give them time, they'll eventually tell your story." More than likely, if there is a song to describe Ron, it would be something along the line of "Ramblin' Man." ■

Ron describes country music as a story of life itself. "There is a country song for everyone, every situation . . . Give them time, they'll eventually tell your story." But is it all work for Ron? Not at all. His hobbies include tropical fish, hypnosis, citizen band radio and lots of girl watching!

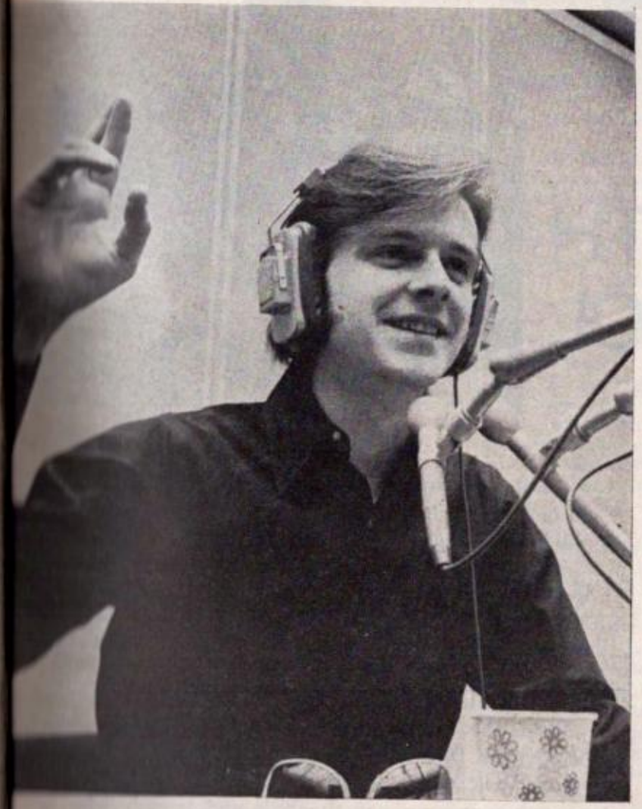
Chicago's Steve King, of WBBM-FM Radio, is a specialist in . . .

THE WINDY CITY SOUND

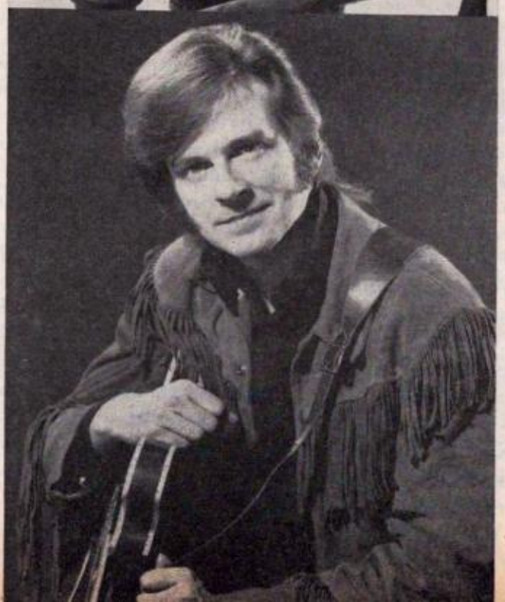
■ Steve King, who has been surrounded by music for 15 years, knows dynamite songs when he plays them. His ear is tuned in to those special "blasts from the past" because he's been around both—songs and dynamite. The WBBM-FM disc jockey is not only a professional musician, writer and artist, but he is a former vibration measurement engineer, which has nothing to do with music. Steve used to take readings of dynamite blasts.

Although he's no longer around crashing buildings, life is relatively calm for this Chicago bachelor. He works from 4 to 8 weekly evenings and it's noon to 5 on Saturdays. "I try to present the two extremes of contemporary radio on my show. It's a combination of 'hype' sell with a low-key, underground sound, and somewhere, the reality lies between the two," says the music master.

Born in Chicago's southside in 1943, Steve has always had compassion for rock groups just starting out. He had been that route, when 19, he headed a band, "Steve King and the Echelons" which toured around the area, doing clubs and concerts. "I dropped out because it was frustrating to play in lounges 'til 3 in the morning to a capacity crowd of drunks who couldn't care less. When the group split," he recalls, "I wanted to stay around music and a musician I knew had a broadcast school. So, I put two and two together and came up with the idea that if I wanted to remain around music and make a living doing something that involved creativity, broadcasting was the answer." Steve has also produced records for some of the majors and is currently working on an album which will be all his—he'll write the songs, sing, play most of the instruments and produce it. He's not too concerned whether it will sell; it's his outlet and Steve enjoys the involvement. When not working on his album, it's books, and albums. ■



Steve King is really enjoying all the pleasures of being the Windy City's dynamite deejay on WBBM. And when Steve's not spinning those good vibrations, he can be found writing, painting or even strumming the old guitar: Steve was once leader of a group—"Steve King and The Echelons".



Dick Kent (above) and rock singer Bobby Vinton —who is also starting a movie career—look through Bobby's selection of hit albums. The guy with a lot of kool (below) just may be singing "Raindrops Keep Falling On My Head!"

His zany humor makes him one of Nashville's WMAK-Radio's favorites!

THE KENT WITH A LOT OF KOOL

■ Dick Kent, the unconventional disc jockey, is the way he is because of his childhood. "I was the middle child of five so I had to wear hand-me-downs; I always felt bad wearing my big sister's dresses to school. When I was seven, I lost my mother and father in a poker game and then ran away with a circus, but they made me bring it back." That explains why his Dick Kent Show over Nashville's WMAK-Radio is so popular with the Tennessee man on the street as well as Chet Atkins.

It's contemporary music that provides off-beat routines with the aid of Ruby Posey, Crash Helmet and Harley Farley, weekdays 3 to 7 P.M. and Sundays noon till 4 P.M. Dick has donated blood to the Red Cross on the air, produced records, written songs, did the Kraft Music Hall, clowned around with Mel Tillis on his Nashville Palace Show, played golf with Doug Sanders and, mistaken a minister for an auto racer!

"I was going to be a football coach and was working my way through college (Southeast Missouri State) in a small radio station. The late great Louis Armstrong recommended I stay in the entertainment field and so I did and I'm glad," he reminisces.

The brown-haired, brown-blue-green eyed jockey was born a bit over 30 years ago in Cape Girardeau, Mo. and bases his successful career on a Dale Carnegie course he once took on "how to remember names and forget faces."

Golf, water skiing, football, basketball and women provide the activities in his life and what can be more convenient. Dick lives practically on a golf course. His friends are happy which makes him happy. "I have enough money to pay the bills and friends who are smart enough to handle their own problems so they can be happy with me." But something troubles him; he's never achieved his childhood dream. "I always wanted to be independently poverty-stricken and to marry Miss America, only to divorce her because she wasn't enough woman for me!" ■

SANDY DUNCAN

(*Continued from page 33*)

Tyler, Texas home. All the years when Sandy was growing up, the many beautiful and often funny aspects Sylvia Duncan remembers of Sandy's life both then and now. . . . Would she mind talking about Sandy? "Mind!" she retorted with a hearty laugh. "Just give me the chance! . . . Naturally, the first thing I remember is the day Sandy was born. That was February 20, 1946, in Henderson, Texas, and I clearly recall the doctor saying, 'Mrs. Duncan, I won't have to spank *this* baby! She's screaming her lungs out!'

"I remember the first time they brought Sandy into my room. She had the biggest blue eyes I'd ever seen! And even then, she seemed to be smiling. She was a good baby. She was never a bit of trouble. Sometimes, when she'd awaken before the rest of us in the morning, she just played by herself in her crib. Very rarely did she cry and wake us up."

Of course, no one could have known, 26 years ago, that stardom would lie in this little girl's future, but somehow Sylvia Duncan *did* have a subconscious feeling about it.

"I wouldn't say Sandy was a showoff," she assured us, "but she was always doing things to get attention. Once, when her grandmother was visiting us, I guess we were so busy talking that we weren't paying much attention to Sandy . . . and when I looked down, she had filled her grandmother's lap with cashew nuts and candy from a dish on the table. I must say I didn't like *that*, but I certainly started noticing her!

"Sandy was really a well-behaved child. But again—when she was 4 and I took her to a children's kindergarten show—she kept getting up out of her seat and running down the aisle. I'd get up and bring her back, but she just kept saying, 'Mother, I want to sing like the other kids!' Finally, I simply had to take her outside.

"That's when Mancil and I decided we had to put her in speech and dancing lessons. Everywhere we'd go, if someone was singing or dancing, Sandy would want to join."

At 5, Sandy was enrolled in the Overton School Kindergarten. But, although she excelled at her youthful studies, dancing was still her first love. "You know," her mom tells you with a twinkle, "when little children perform, they do get out of line. Well, if anybody got in front of Sandy, she'd just get back in front of them. She always stayed in front!"

Sandy's first dance teacher was Jean Hale, in Henderson. Mrs. Hale agrees with Sandy's mother: "She was always such a happy child, she was always busy and knew what she wanted to do."

As a girl, Sandy had other interests, too. She collected Little Women dolls, never missed the ballet when it was in town—and never seemed to have a "steady" boyfriend in her teens.

"Sandy was always popular," her mother notes, "but she never limited herself to just one group of people. She was always outgoing, never shy, and she would sometimes come home from school so excited."

"Why are you so out of breath?" her father would ask her.

"Because I'm so happy I just made a new friend," Sandy would answer. "Daddy," she admonished, at a mature 6 years of age, "a friend is the most wonderful thing you can have and today I got a new one!"

The Duncans were not extremely religious people, though they did attend the Unitarian Church. Says Mrs. Duncan, "The thing we tried to give Sandy most was a strong moral upbringing. We put stress on truth and humanity."

It was early that the Duncans saw that emphasis pay off. Before long, Sandy was bringing home stray cats and dogs, and being specially kind to strangers who seemed poor and lonely.

"I'll never forget once, just before Christmas," her mother recalls, "I came in the living room to find Sandy crying in front of the television set. She had just seen a film about animals being put to sleep and she didn't stop worrying about it for days.

Sandy's grandmother, Mrs. Jeff Scott, has other memories of her now famous granddaughter. "I enjoyed her growing up. No one from either side of Sandy's family has as good a disposition as Sandy herself. She was always making excuses for everybody's faults, and if she'd overhear two people in an argument, she'd usually arbitrate it.

"Sandy's always been protective of her little sister, Robin. Once I heard a terrible commotion outside, dogs barking, kids shrieking and crying . . . and when I went outside, I saw two neighborhood boys leaving—dripping wet!"

"What in the world happened?" Mrs. Scott asked Sandy then.

"Those boys wouldn't stop hitting Robin with sweet gum balls," Sandy said. "I told them to get out of the yard but they wouldn't go, so I turned the water hose on them!"

At Hogg Junior High and Robert E. Lee High School in Tyler, Sandy was a straight-A student. She loved to spend the late afternoons with her father at his ENCO service station (you can still find Mancil Duncan there every day!) —when she wasn't rehearsing for a school show.

"Sandy never dated steadily," her mom recalls. "If it was a choice between a date and a rehearsal, Sandy always took the rehearsal. Once we thought she was in love. It was a wonderful boy named Jim Hooper, who's now a dentist, married and living in Memphis. Sandy and Jim dated a while but then they went their separate ways.

"Sandy's a loyal girl. She had two best girlfriends in school, Lynn White and Gretchen Harris, and she still keeps close contact with them. But when it came to boys, Sandy didn't seem to be that interested."

Sandy's desire for the stage was still foremost in her mind. Mrs. Duncan took her to all the ballets in Tyler and Dallas, but Sandy seemed upset by them. "After they were over, she'd always be depressed. I remember one night we went to see *Swan Lake* in Dallas and afterwards Sandy started to cry."

"What's the matter?" her mother asked her.

"I'm depressed because *I* want to dance," Sandy sobbed. "I don't just want to watch everyone else do it!"

All through junior high and high school, Sandy entered every production that had singing or dancing in it. And during school vacations, she often appeared in Dallas summer musicals. Without knowing it then, Sandy had found an "angel"—Tom Hughes, the producer of the Dallas shows. Tom gave her her first professional chance, as one of the Siamese children in *The King And I*. In the back of his mind, he knew a star when he saw one.

"One night," says Sylvia, "Mancil and I went to see *The King And I* and we went backstage afterwards. All the cast was complaining about the wardrobe mistress—I won't mention her name, but they all said she was difficult to get along with."

"Mother," Sandy said then, coming to the woman's defense, "it's *hard* to sew so many different costumes. Wardrobe mistresses don't get much credit, just complaints!"

Sandy and the stage seemed like a perfect combination, but show business was strange to Mrs. Duncan. "Though I was interested, I didn't even like to go backstage! Sandy promoted her own career. Except to encourage her happiness, neither her father nor myself interfered."

Tom Hughes, however, knew that Sandy had what it takes to become a star, and he wanted her to pursue a show business career. That's when the Duncans intervened. They wanted Sandy to go to college and complete her education. "After that," Mrs. Duncan will tell you today, "she could do as she pleased."

Sandy acceded to her parents' wish and enrolled at Lon Morris Junior College in Jacksonville, Texas. "So what was the first thing she did?" Sylvia Duncan shrugs, in typical motherly fashion. "Found herself a school show and got the starring role in it!"

The play was *The Curious Savage*, and Sandy needed to dye her hair purple for the part. "But after she did, all her hair fell out! They used two preparations for the dye and I guess the two just didn't mix well together. As a result, Sandy had no hair on top of her head, only a bit of long *fringe* around the edges. It looked like a monk's cap.

"I nearly went into hysterics, Sandy took a bath—naturally! When she came out, she didn't do much talking. She just went to bed and later, when I was weeping and walking the floor, I went into her room. She was asleep, with the long hair she still had left around the edges brought up on top in a big pincurl, with a tiny ribbon pinned in it!

"That made me cry some more," her mom confesses. "The next morning, we went to see a wig stylist someone recommended in Dallas."

"What's his name?" Sandy had asked, almost idly.

"Mr. Baldini," their friend, Tyler hair stylist Don Fenton, advised.

"That figures!" Sandy grinned.

It's ironic that, so many years later, Sandy's head had to be shaved again for that surgery last spring which saved her life, if not her full eyesight! And, as we go to press, Sandy is still wearing wigs while her hair grows back to an acceptable length.

In those earlier days, Sandy's grandmother—whom Sandy calls "Darlin' "—couldn't bear to look at her bald head. One day Sandy said, "Darlin', would you make me a banana pudding?"

"Aw, Sandy," her grandmother answered, a little tired, "Let's not do it right now."

"All right," Sandy retorted. "Just for that, stingy, I'm going to show you my bald head!"

Sandy yanked off her wig, Darlin' quickly shut her eyes—and an hour later, Sandy had her banana pudding.

When Sandy wasn't playing tricks on others, they were often playing tricks on her. "Sandy loved her dad a lot," says her mom, "but he was always joking with her. When she was 16, he promised her a little used car to drive to school and dancing class. Naturally, she wanted something sporty and cute while he wanted something safe and serviceable, and she was hoping the compromise would be somewhere in between.

"He called me one day and said he was bringing home a car for her to see. Well! When we went out to see that car! It was an old, black custom-made Cadillac, very old. You could see Sandy's feathers begin to droop!"

Dad winked at Mom, enthusiastically telling her what a good car it was and how they just didn't make 'em like that anymore.

"What do *you* think, baby?" he asked Sandy.

"Wel-l-l," she answered, bravely trying to hide her disappointment. "Whatever you think, Daddy."

"That's all he could get out of her," Mrs. Duncan smiles, "until he started laughing. Then Sandy hit him over the head with her purse!"

Though Sandy entered college at her parents' request, she never finished. Tom Hughes, the Dallas producer, suggested Sandy go with him to New York for spring auditions and the Duncans gave their consent, but reluctantly.

"I walked the floor and cried," Sylvia admits. "I worried so about her in New York! She stayed there, lived at the Rehearsal Club for three years."

New York was a big city, well-known for taking young people's lives and twisting them into strange shapes. The Duncans didn't know if their daughter was strong enough to resist such pressures. They only knew she had to try.

"In Sandy's heart," Sylvia realized, "she'd never have been happy if we hadn't let her go. We'd raised her the best we could, we tried to teach her high standards. Now she was on her own. Naturally we missed her, loved her more than ever—and didn't want to admit she was on her own."

Her first New York job ended in a nomination for a Tony Award, for her performance in the musical *Canterbury Tales*. That led to a road tour with *Your Own Thing*—which proved to be more than simply a job. It was in this show that Sandy met Bruce Scott, the man she married and from whom, sadly, she's now divorced.

"It was a surprise to us," Mrs. Duncan says of that time. "Sandy had never steady-dated until Bruce. But one night she called us from Toronto, Canada," saying, 'Mom, Dad, I'm in love! I know it's a fast decision, but Bruce and I want to get married.' "

"I know we haven't known each other long," Sandy went on to explain. "But we're so much alike. We have so much in common."

Bruce was a few months younger than Sandy, but their love seemed strong and real. She and Bruce married in New York on September 5, 1968. Because it had been such a quick decision, there wasn't time for the Duncans to be at their daughter's nuptials. Later that year, however, Sandy brought Bruce home to Tyler to meet her family and friends. The Duncans gave a beautiful reception for the couple and welcomed their new son-in-law with open arms.

Now the "little kid" was a married lady, and when she and Bruce returned to New York, they took a little apartment on Ninth Avenue. "It's a wonder what Sandy did, with just a little money, to fix that place up," Sylvia beams proudly. "With less than a hundred dollars she had the brightest, happiest little apartment you've ever seen.

"Sandy worked awfully hard in Manhattan," she adds. "I guess it was *The Boy Friend* that gave her her first big break." Sandy was really just the *co*-star of that musical revival. The star was Judy Carne, of *Laugh-In* fame, but it was Sandy who stole the show and got the rave reviews.

Hollywood called. First for the movies: Walt Disney, who starred her in *The Million Dollar Duck* and Paramount, with the *Star Spangled Girl*. Then came TV, with *Funny Face*, out of which developed this fall's *Sandy Duncan Show*.

"But what makes me the proudest," her mother confesses, "is how little stardom has changed Sandy. She's still the same girl she always was, and every time she comes back to Tyler for a visit, our house is filled with her friends, just like the old days."

And Sandy still does "strange"things, says Sylvia. "She's a Dr. Pepper nut—the soft drink, you know. When she first went to New York, she couldn't find it there. When we'd go up to see her, we'd fill our suitcases with bottles of it for her.

"One of the nicest things about Sandy's life," Sylvia re-emphasizes, "is how close she and her father have always been. It's a beautiful relationship, and Sandy still will call him for his advice. There's no one in the world Sandy respects more than her father. And, of course, Sandy and I are such good friends, too!"

On the subject of Sandy's divorce from Bruce, Mrs. Duncan will only say, "I know they had pressures and they tried to work out their problems but couldn't. I know the divorce upset Sandy a lot and she felt she was letting *us* down in some way. But she was convinced it was necessary—and, of course, her father and I support her stand.

"There's never been an iota of scandal in Sandy's life. Even though her marriage didn't work, she used a lot of integrity when calling it off. I admire her for that. I know it upset her to see so much in print about it, but she also realizes that she's well-known now and that people are interested in her.

About Tom Calcaterra, the doctor who's been romancing Sandy of late amid persistent rumors that they'll wed, her mother says warmly, "I think he's a wonderful man and obviously very intelligent. In his way, he's worked just as hard as Sandy. Theirs *is* a storybook romance, the way he first took care of her when she was in the hospital, then started to date her later. Whatever Sandy decides to do, we'll be happy about. It's her decision and we know she'll do the right thing."

It's the same way Sylvia and Mancil have always felt about her career. "I know Sandy's a star but, to her father and me, she's still our little girl. Sometimes it makes us so happy we cry—to know that, as far as she's gone, she still maintains her high moral standards, still cares about her family and friends!

"Sandy's always been good with money," Sylvia can't help bragging. "She's never been a big spender. She doesn't live for the moment but always thinks about her future. I admire her for not becoming flashy since she became a star. Up until recently, she still drove her old Toyota!"

Pride in her daughter runs very deep when Sylvia Duncan speaks of the surgery which cost Sandy her sight in one eye but saved her from a far more dreadful fate. "I learned more from Sandy during those hard weeks than from anyone in my life," she says fervently. "Her faith and her courage reminded me of when she was just a little girl, always seeing the bright side of things.

Sandy Duncan's second year on television is about to begin. Now, more than ever, she's proving to be America's young sweetheart—not just because she's adorable to watch and has the most winning smile anyone could want to see.

But good looks and a great smile can be shallow if there's nothing behind them. Last year, during an ordeal few are called upon to face, Sandy proved to the world she had more than talent and charm. When her very life was at stake, she found the courage we all hope to have in time of need. She found hope, faith and the meaning of life.

Those are the things that endeared Sandy once and for all to her public. Not the clowning and singing and dancing, but the fact that underneath it all was a *real* human being.

I asked Mrs. Duncan to provide the ending for our story. She thought for a long moment, and smiled. "Really, I don't know. Just ask anybody. They'll tell you Sandy's a thoroughly nice and human person." Then, with conviction, Sylvia Duncan added, "I *like* her!"

—BILL GRANT

"LATE SHOW" STARS

(*Continued from page 34*)

sistent that "I don't want to marry again." Her husband is buried in a small cemetery near her Barbados home. She often visits his grave and places flowers on it. It has been far too long since Claudette worked at her profession. Her last Broadway play was in 1963 (she starred in four Main Stem shows, beginning with *Janus* in '55 as her movie career began to slow down). She has not done a TV drama in 13 years. And her latest movie was 1961's *Parrish* in which she played Troy Donahue's mother. She does keep up with the movies, however, and is outspokenly critical of the nudity in them. "It shocks me, yes, really shocks me, to see stark naked bodies on the screen," she admitted recently when a guest at the First Tehran (Iran) International Film Festival. "I think if someone had asked me to take my clothes off back in the '30s, I'd still be running. Perhaps if I'd been born in this age I'd think differently. It's difficult to say." Then she laughed: "After all, in the '30s, I never wore a bikini, but I do now!" Despite the censorship that prevailed back then, she maintains, "There was more sex in those old films than there is in all the thrashing around today." Will she ever return to movie-making? Her answer depends on the mood of the day. One time she says: "I have no desire to work anymore. I worked 40 years and that's enough." Another time she says, Yes, if she found the right script. Then she sighs: "You can't just play somebody's mother anymore. They keep sending script about a mature woman in love with a young man." And her opinion of them? "Revolting!" (*Letters to Claudette Colbert will reach her c/o Bellerive, St. Peter, Barbados, West Indies.*)

☆ JAMES CAGNEY (*The Roaring Twenties*) He's 73 now, grayer and rounder than you ever saw him onscreen, but just as strutty and full of beans—and fun—as ever. All his acting is done at dinner parties now, and it's usually hilarious, as he tells true tales about his movie colleagues—usually eccentric directors—bringing them to full-blown life again via his gestures and vocal imitations. Friendly groups in three different parts of the country are privileged to witness these "performances." For Cagney and his wife (since 1920) Frances have three homes and live in each of them part of the year. Their "real" home is a millionaire's farm at Stanfordville, N.Y., where they raise prize cattle. They have another place—more cattle and land—at Martha's Vineyard which has been their summer retreat for 30 years or more. Finally, they still own, and still visit regularly, their movietown residence in Brentwood. Their lives today, the Cagneys say, are devoted to raising horses, farming, milking cows, sailing, painting and writing—and playing the roles of grandparents. Their two adopted children, James and Cathleen ("Casey"), are grown now, of course, and Cathleen, to their unconcealed delight, has presented them with four grandchildren. The former Oscar winner (for *Yankee Doodle Dandy*, his personal favorite of all his 68 movies) insists he will never make another picture. "I have no interest," he says. "I really mean it. When I drove through the studio gate, and the thrill was gone, I knew it was time to quit." Most often the "studio gate" was Warner Bros. where he spent 21 (1930-51) contract years. In truth, without Cagney that studio just wouldn't have been Warner Bros.! Try to imagine these WB movies without the short, tough, freckle-faced Irishman from New York: *Public Enemy, The Crowd Roars, Angels With Dirty Faces, Each Dawn I Die, The Fighting 69th, Strawberry Blonde, The Time Of Your Life, White Heat*. Cagney was the right star at the right studio at the right time, and these memorable pics are ample proof of it. He free-lanced in pictures for another full decade, returning to WB for several, before writing "finis" to his career—at 62—with *One, Two, Three*, a trenchant Billy Wilder comedy released in 1961. Besides acting in several films in that decade which will long be remembered—like *Mr. Roberts* and *Love Me Or Leave Me*—Cagney also directed a movie for the first and last time, *Short Cut To Hell*, starring Robert Ivers, which was a re-make of *This Gun For Hire*. (Earlier, he'd also tried producing, with *Kiss Tomorrow Goodbye* in which his leading lady was the late Barbara Payton.) Just before kissing acting goodbye forever, Cagney gave TV a whirl—twice. He starred in an original drama on NBC-TV in '56, *Soldier From The Wars Returning*; two years later, he repeated for "live" TV his role in *Boy Meets Girl*, which had been a great movie comedy hit for him in 1938. But for the dynamo who'd been one of the Ten Top Box-Office Stars in 1935, and then from 1939 through '43, television held no lasting appeal. As the years pass, the acting offers keep coming in—including the chance to essay Falstaff on Broadway—and Cagney keeps turning them down. His refusals have nothing to do with the fact he suffered a mild heart attack several years back; he's bounced back so completely from that, he's almost forgotten it. "It's getting late," he says flatly, firmly, closing the lid on any talk of a comeback. And why should he risk it? He's happy—and he's wealthy. Once, just once, in the past 10 years has a movie offer even fleetingly tempted him. He was asked—urged—to play Audrey Hepburn's ne'er-do-well Cockney dad in *My Fair Lady*. "That," he admits, "was inviting, but I'd made up my mind." So don't look for him, he won't be back. Console yourself with old Cagney movies on *The Late Show*. But don't expect the star of them to enjoy them with you. He never watches them. He explains that he once got annoyed at nightclub comics doing imitations of him. Now, Cagney laughs, he's transferred his annoyance to his old flicks on TV: "I prefer *them* imitating me, to *me* imitating me!" (*Letters to James Cagney may reach him c/o Vineyard Haven, Martha's Vineyard, Mass.*)

☆ VIVIAN BLAINE (*State Fair*) In the '40s all the girl stars had catch-phrase nicknames—the Oomph Girl (Sheridan), the Ping Girl (Carole Landis), the Teasem Girl (Dolores Moran). So 20th Century-Fox labeled Vivian Blaine, its tuneful recruit from Newark, N.J., the Cherry Blonde. Vivian, who was born Vivienne Stapleton and had previously been a band singer and nightclub entertainer, was 21 when she was contracted by 20th-Fox in '42. For two years she was groomed in small parts in comedies (*Girl Trouble*, with Don Ameche; *He Hired The Boss*, with Stu Erwin; *Jitterbugs*, with Laurel and Hardy, etc.). Suddenly, in '44, the singer-actress was given co-star billing in splashy color musicals—*Greenwich Village*, opposite Ameche, and *Something*

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For The Boys, with Michael O'Shea. And the publicity guns began bombarding the public with: Vivian Blaine/ The Cherry Blonde. Truth to tell, she was always a blonde, naturally, but never a reddish blonde till 20th brought out the dye pots. More accurate was the publicity that she'd dropped 50 pounds (she had weighed 150) in order to become a star. Actually, Vivian insists, she'd never wanted to be in show business at all, much less a star. Her C.P.A. father, she says, was a frustrated actor and it was at his behest that she became an entertainer. She still feels that her musical movie stardom came second-hand. 20th had planned *Greenwich Village* for Alice Faye, who became pregnant, then substituted Betty Grable, who did likewise. "They finally decided to create a new star," she laughs ruefully now. "What they really wanted was another Alice Faye. What they got was me." Her overnight movie fame delighted Vivian far less than it did the fans. "I wasn't happy in Hollywood. I was a kid and I really didn't want to be there, though I spent six years out there. I had no training and no preparation for the whole thing. I was a star but not an actress." Her best picture, *State Fair* (with Dick Haymes), came in '45. After it, Vivian starred in four more movies at the studio before winding up her contract with *Three Little Girls In Blue* (with June Haver and Vera-Ellen) in 1946. During her Hollywood years, Vivian had married her agent, Manny Frank, who was 20 years older. Wed in 1945, they were divorced in 1956. Today, Vivian says, "I think he knew only after the divorce that he loved me. We kept in touch, but had to keep the relationship in focus until he died." In 1959 she married Universal Pictures exec Milton Rackmil. This marriage ended in divorce in two years. Childless, the actress, who is 51 now, says she'd always wanted to have children, "but it didn't happen that way." The years after she and Manny Frank left Hollywood, Vivian concedes, were rough ones. "We took every kind of booking in the next few years." Vaudeville, nightclubs, musicals in stock, and TV variety shows. Finally, in '50, she became part of Broadway history by scoring brilliantly as Adelaide in the musical *Guys And Dolls*. That one role took up five years of her life. She did it on Broadway for 2½ years before returning to Hollywood to co-star with Esther Williams in *Skirts Ahoy!* Next came an 18-month *Guys And Dolls* stint in London, following which she starred in the Goldwyn movie of it with Brando and Sinatra, then did it in Vegas, after which, much later, there was a limited-run revival of the show in New York. Since her final Hollywood fling, *Public Pigeon No. 1*, with Red Skelton in '57, Vivian has concentrated on the stage: Broadway (*Say, Darling*, in '58; *Enter Laughing*, in '63) and road company musicals, like *Zorba* and *Gypsy*. There were many lean years and Vivian Blaine is utterly frank about the times when "things got rough for me." She says: "1967 was my crucial year. Everything

(*Continued on page 66*)

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became harder for me. Getting up. Answering the phone. All of it was a chore . . . I stayed home for a whole year . . . I watched the soap operas . . . I saw no one except my dentist and my doctor . . . I gained 25 pounds." But, one day, she says, "I looked in the mirror and said to myself: 'Go on a diet.' I called up some friends and had them over. It was a year well spent. I got to know myself, which I had never had time to do before." Recently, after too many years away from Broadway, this confirmed Manhattanite returned to star as a brittle, thrice-married sophisticate in the hit musical *Company*. (She followed Jane Russell who'd followed Elaine Stritch in the role; shades of *Greenwich Village*!) Lately, she and George Maharis have been reaping rave notices all over the country in *Company*'s national tour. Has Vivian Blaine changed? To one who recently spent time with her she is like this: "She has that wry show business humor and the clear shine that show people, the best of them, have. . . . Great skin. Great green eyes. Long, false eyelashes. Lustrous hair, fox-red and heaped high. A mountainous amethyst ring. Another hunk of amethyst suspended from a chain around her neck. Dangling gold ear-loops. And warm, very warm." And for any weight-watchers in the crowd, Vivian Blaine tips the scales today, rings and all, at exactly 100 pounds. (*Letters will reach Vivian Blaine c/o her agents, Kaplan-Veidt-Adams Ltd., 667 Madison Ave., New York, N.Y.*)

☆ "LASH" LaRUE (*Lash Of The West*) If Al "Lash" LaRue, who's 53 now, is bitter about the way his career and life turned out, perhaps he has a right. In our photo, taken at an L.A. salute to Western stars, he's seen with Jimmy Wakely, Don "Red" Barry, Eddie Dean and (seated) Ken Maynard; singers Wakely and Dean still make records and play nightclubs and rodeos. Don Barry has segued into one of Hollywood's busiest character actors and Ken, the elderly legendary star of Westerns, is retired and penning his memoirs. But no niche of comfort has been afforded Lash since his screen career expired two decades ago after roughly seven years of fame in cheapie Westerns. I recall hearing him say back then: "Why do I do all my own fighting, stunts and whip tricks? Because, friend, on our budget we can't afford a stuntman." Indeed he'd been a movie stuntman before he'd been an actor. Consequently, he had a scar on his forehead and nose that, if everything that happened in pictures was true, should have belonged to another famous Western hero. Even back then he was a somewhat unconventional Western star. The only "typical" thing about him was the flashy blue Cadillac convertible he drove with his signature, "Lash," emblazoned across the door in gold lettering. He said he earned more on the sales of "Lash LaRue" comic books than from his pictures. He shared a rented hillside apartment with a buddy—a Mississippi boy who was his partner in the "fights" that were part of his personal appear-

(*Continued on page 68*)

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ance act. (The apartment, fussily overdecorated in shades of green, had previously been rented by interior decorators; Lash never bothered to "un-do" their handiwork.) And he didn't own the black horse, "Rush," that was his screen pal. "Rush" was a rented movie animal, one of the busiest horses in pictures, and was featured in another series as "Black Diamond," which was just one of his several movie monickers. Stardom did not make Lash as rich as he'd expected when he came to Hollywood from Gretna, Louisiana, and such waystops as Indiana and Stockton, Calif., and began scrabbling for his place in the sun. Studying at the Bliss-Hayden drama school, he paid for his lessons by working at Westmore's and in pictures as a stuntman. George Brent saw him in a play and got him tests at Warners ("Too much like Bogart") and Universal, which used him as the lead in a serial, *The Master Key*, and dropped him in six months. Next he was a short-order cook at a Valley drive-in. In 1945 he became a self-taught whip artist to get the supporting lead of the "Cheyenne Kid" (dressed in black which became his movie trademark) in an Eddie Dean picture, *Song Of Wyoming*. The heavy fan mail he got prompted producers to feature Lash in his own series. In the next six years, at three different studios, he headlined in 36 Westerns. Then TV killed off B Westerns. Lash then tried character roles, TV, even a circus tour. But it was tough sledding. Almost simultaneously, his brief marriage to Republic actress Barbra Fuller ended. It's said that he moved back to Louisiana for a while then returned West. He married again, a girl named "Paddy," and they had a son, who's now in his late teens. For a while, Lash and Paddy had a motel in Las Vegas. When they divorced, Lash turned the property over to her and returned to Hollywood where for a while he became a salesman of water-conditioners. Then he tried his hand, not too successfully, at scriptwriting. Long ago, when I would interview Lash and write magazine articles on him, I found him kind, almost totally lacking in humor, and with a habit of tilting his head to catch your words (for he was deaf in his right ear, he explained, as the result of a gun going off too near his head in a scene). A recent letter from Lash left me feeling that I should tilt *my* head to be sure I had "heard" him properly, and with the urge to ask certain "follow-up" questions. This did not prove possible. The letter was sent from an address on a side street in midtown Hollywood. Checked out, it proved to be that of a rooming house. "Yes, he did live here," the landlady said, "but he's moved." This, in part, was Lash's letter, handwritten on yellow ruled note paper: "In answer to your letter inquiring as to what I have been doing, I have been preparing all my life for a one-night stand and I'm not yet booked . . . In 1963 I became aware I had lived before in another area of time. Kennedy was killed that time in Tampa. This time Dallas. The same things were happening over again under slightly differ-

(*Continued on page 70*)

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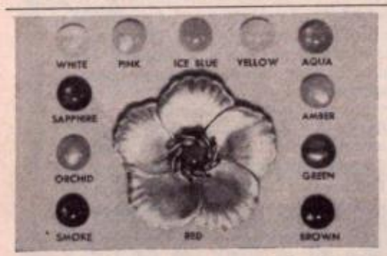

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ent circumstances. I had lived and died in an area of time estimated to be 10 years ahead of this area. Since we are coming to the time of my demise again it is my desire to share what I know to be true. Between the Masons and the Catholics there is such a confusion you can't die one time and find out which side your [his spelling] on . . . If the world can't conform you or control you it will kill you and if you don't die when they try—you will be degraded till you would welcome death. That's where I am, in abject poverty waiting the relief of death . . . I am writing a story, 'The Prophet From Hell,' which may be worth something after I get an acknowledged funeral. Thank you for your interest. Sincerely, Lash LaRue.' It was his signature, or a perfect facsimile. I remembered it well, how it looked in gold lettering on that blue Cadillac.

☆ BARBARA BRITTON (*Captain Kidd*) For the 15 years that she was in movies (1941-1955), Long Beach, Calif.'s former Barbara Brantingham had only one career to be concerned with. Now she has five. The principals in those careers are: her husband (since '45), Dr. Eugne J. Czukor; her son, Theodore Britton Czukor, and his wife, Christine Foster, who are both actors; her daughter, Christopher (Chris) Eugenia, 21, who's aiming for an operatic career, and Barbara herself. Dr. Czukor, a handsome man in his 50s with gray goatee and moustache, a psychiatrist, is on the staff of the American Foundation of Religion and Psychiatry in New York, where Barbara also serves on the board of directors. Ted (a Northwestern grad) and Christine live in Canada where they are acting with the Shakespeare Festival Theatre in Stratford, Ontario. Married two years, they've also formed a children's theatre troupe that plays in Canadian schools. Daughter Chris also lives in Canada. A junior at the University of Toronto, where she is a music major, she is studying with famed Met star Maureen Forrester. Her mom does not hesitate to predict that Chris "will be a marvelous mezzo-soprano one day!" Barbara says of all three young performers in her family, "We are so proud of them." Each of them, as it turns out, has acted onstage with Barbara. Two summers ago, in stock, she headlined in a new play in Michigan (*The Best Of Friends,* in which she shared billing with Macdonald Carey, a movie co-star during her Paramount years). Playing her son and his new young wife in the show were—her son and his new young wife! Last year, Barbara starred in one-night stands all over the country in a "bus and truck" tour of the play *Forty Carats.* With her for all 20 weeks of the tour was daughter Chris, who played a small role in the show and was also Barbara's dresser backstage. They next toured the eastern summer stock circuit with *Forty Carats* for another ten weeks. "The whole experience," says Barbara, "is one I shall always cherish!" Though she has starred on Broadway (with Melvyn Douglas in *Spofford*), most of her acting

(*Continued on page* 72)

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energies in recent years have been devoted to tours, regional theaters (Dallas, Houston) and summer stock, and she seems to glory in the hard work of it. She recalls with particular affection the summer she toured in a play with the late Chester Morris. "My family were with me all that summer," she relates. "My son was Chester's dresser and understudied the boys in the show, and my daughter was my dresser. My husband and our dog were also along most of the time for the vacation!" Home to Barbara and her husband these days is a beautiful old brownstone in the heart of Manhattan's Greenwich Village. They've lived in New York, in fact, ever since Barbara gave up her screen career in '55, just after *The Spoilers* and *Night Freight*. There are certain highlights from that career that, recalling them, give her pleasure. Her Paramount years, for instance. She was at this studio seven years, starting in '41, and was prominently billed in many films: *Reap The Wild Wind, So Proudly We Hail, The Virginian*, etc. There was one year, 1944, when they co-starred her—as a beautiful young nun—opposite Ray Milland in *Till We Meet Again* and hailed her as a "young Ingrid Bergman." After she left Paramount, the blue-eyed blonde continued to twinkle brightly but mostly in B's—*Fabulous Suzanne, The Great John L., I Shot Jesse James* and *Bandit Queen*. Then, in '52, Barbara Britton entered the movie history books by starring (with Robert Stack) in the first full-length 3-D picture, *Bwana Devil*. Next she had a successful TV series, *Mr. And Mrs. North*; her co-star was Richard Denning (another ex-Paramount pal), and, Barbara reports, they still keep in touch. After moving to New York, Barbara worked for 12 years—at a reported $100,000 per—for Revlon as its spokeswoman on TV (*The $64,000 Question*) and other promotional endeavors. A natural businesswoman, Barbara has invested part of her earnings in a shop, "Christed (her children's combined names) Farm Antiques," in the little New England town of Woodbury, Conn., where they have a summer home. Non-committal about a return to motion pictures, Barbara just smiles when the subject comes up, saying, "My life is very much New York-based. It has been such a long time since I last made a movie—they're all on *The Late Show* now." And how, you might ask, does Barbara, who's 52, look now? The answer: unchanged. Still slender, blonde, effervescent. Still beautiful! (*You can write Barbara Britton Czukor at 42 West 34th Street, New York, N.Y. 10011.*)

CORRECTION: In the July column, it was stated that June Lang's first husband was Pat DiCicco. This should have read—Hollywood agent Vic Orsatti.

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energies in recent years have been devoted to tours, regional theaters (Dallas, Houston) and summer stock, and she seems to glory in the hard work of it. She recalls with particular affection the summer she toured in a play with the late Chester Morris. "My family were with me all that summer," she relates. "My son was Chester's dresser and understudied the boys in the show, and my daughter was my dresser. My husband and our dog were also along most of the time for the vacation!" Home to Barbara and her husband these days is a beautiful old brownstone in the heart of Manhattan's Greenwich Village. They've lived in New York, in fact, ever since Barbara gave up her screen career in '55, just after *The Spoilers* and *Night Freight*. There are certain highlights from that career that, recalling them, give her pleasure. Her Paramount years, for instance. She was at this stu-

envelope. Address all correspondence to: The Late Show, TV RADIO MIRROR, 205 E. 42nd St., New York, N.Y. 10017.)

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EFREM ZIMBALIST, JR.

(*Continued from page 47*)

rupture still persisted. Not too long after their reconciliation the Zimbalists had filmed a joint appearance for the *Person-To-Person* television program. However, its telecasting had been delayed when the couple separated soon after because of another spat.

When they once again reconciled, the date was set for televising the program and the Zimbalists and the rest of the nation watched themselves in mid-August 1961 portrayed as a happily married couple wandering through the many rooms of their palatial home which is rich in heirlooms, antiques, 13th-century tapestries, works of art and heirlooms of his parents' musical careers.

But before that evening was over they had agreed to disagree permanently via the divorce route. After watching the show the couple started playing Ping-Pong and a violent quarrel ensued. It began when Mrs. Zimbalist accidentally tilted the table.

The following day the couple consulted with their attorneys. Bertram Field, then representing Stephanie, announced "Neither will have to file again as there never has been a dismissal of the previously filed complaints."

In early December, 1961, Stephanie testified before Superior Court Judge Burnett Wolfson that the star had shown her "very little love for two years," that he also had the habit of inviting their friends over for dinner and then cancelling the engagement without explanation.

Actress Ursula Andress, testifying in Mrs. Zimbalist's behalf, told the court that Efrem would often go to parties without his wife and "Stephanie would come over to my house when Efrem left her home alone. She would cry and be very upset."

As a result Stephanie was granted an interlocutory decree and a property settlement under which she was to receive a $40,000 cash settlement, $1250 a month for 10 years and $300 monthly child support for their daughter who by then was 5.

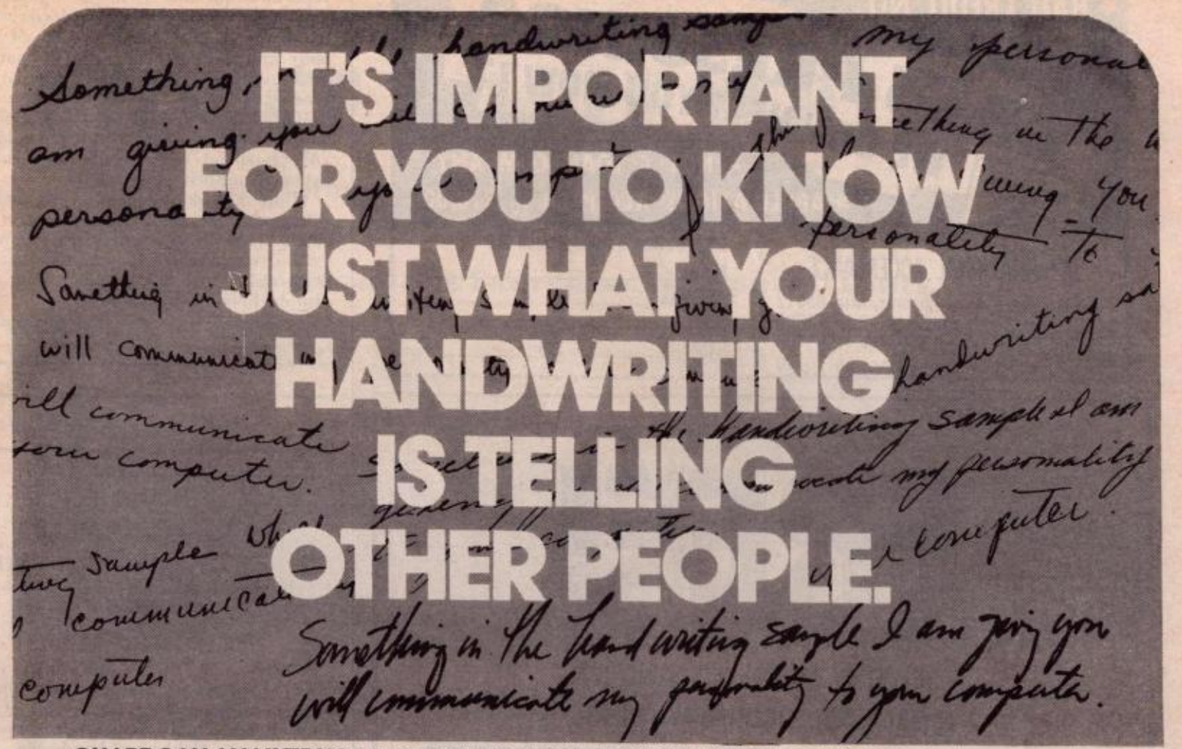
Zimbalist had also agreed to pay his wife 20 percent of his earnings in excess of $70,000 a year. He retained the family home.

The final decree was handed down in December, 1962 and not too long after, the actor was reported to have built a home for Mrs. Zimbalist and their child only several hundred yards away from the main house, saying that he had done this for the sake of their child.

With passing time little was heard of the personal lives of the divorced couple. Finishing *77 Sunset Strip* Efrem made such films as *The Chapman Report*, *The Reward*, *Wait Until Dark* and in 1965 went into *The F.B.I.*

In recent months reports had the couple being seen out together more and more, leading a reporter to call the Zimbalist home to ask whether their being together so often had any special significance.

Stephanie Zimbalist laughed at the



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reporter's question as to the significance of her relationship with her former husband and replied, "I don't care if anybody knows it now. We were remarried in January but we kept it quiet at the time."

Would she say where the ceremony had taken place? She demurred adding, "My husband is kind of funny about personal publicity and so am I."

While not doubting Mrs. Zimbalist's statement, it was still necessary to speak with Efrem Zimbalist, Jr. himself —who, when reached, admitted that the remarriage had taken place but who also declined to say where.

—HAL JACQUES

VICKI LAWRENCE

(*Continued from page* 50)

so I decided to go up and wait. But when I got to the door, he opened it!

"He looked at me and he had tears in his eyes. I was really touched. Then I said 'But, honey, where's your car? I didn't think you were home.'

" 'The car is a total wreck,' said Bobby. 'Will you marry me?' "

Couple met three years ago when Vicki was appearing as a regular on the summer replacement show for Carol Burnett and Bobby Russell was booked as a guest. Bobby, a handsome, redheaded young composer and singer with such smash hit songs as "Little Green Apples" and "Honey" to his credit before he turned 30, was strumming his guitar in his dressing room when Vicki breezed by the door. "Hey you," he called out, "do you sing?" Vicki said yes and before you could say little green apples, Bobby had dragged her into the dressing room and had her singing for him. "You're not bad," Bobby said. "Would you come to Nashville and record this for my company?"

"I thought he had flipped his lid," Vicki remembered. "I said 'Sure,' thinking that would be the last I'd hear of that. But two days later he was on the phone telling me when my plane reservation was and what time I had to be in the studio in Nashville—the next day!" Sure enough, the next day Vicki was making her recording debut with a song called "And I'll Go . . .", distributed by Bell Records.

During the next few months, Bobby was often in Los Angeles on business and he and Vicki worked together on several more records, eventually resulting in Vicki signing a recording contract with the same company Bobby was signed with, United Artists. "It really started out as just a friendship and a business thing," said Vicki. "I just can't honestly remember when it got serious." Bobby had been recently divorced and neither he nor Vicki were really looking for any serious attachment.

Vicki and Bobby didn't have a honeymoon. "We are just so glad to be settled in one place," said Vicki. "It seems like it's taken *forever* to get married . . . now I just want to relax and enjoy it!"

—JAN BROWN

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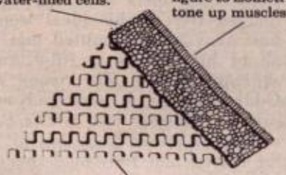

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BURT REYNOLDS

(*Continued from page 49*)

I checked, and discovered that all the above ingredients can be bought in any health food store, some in tablet and some in powder form.

The secret is out: and maybe the health food stores will soon become inundated with requests for the magic ingredients.

The handsome Mr. April didn't plan on becoming an actor. It was a strange twist of fate that made him choose to show business career—and finally led to his becoming a sex symbol.

Born in Palm Beach, Florida, on February 11, 1936, he originally wanted to play pro-football. An All-Florida, All-Southern Conference football hero, majoring in physical education, he planned to become a coach. Says Burt: "I had about sixteen football scholarships, but chose the one to Florida State because I had heard there were four girls to every guy."

Burt admits that, as a boy, he was constantly in trouble. "The only thing that saved me was the fact I was a football player. If I hadn't been, I'm sure I'd never have finished high school."

But his athletic career was cut short when, during his junior year, he was involved in a near-tragic car accident. The motorist responsible—a football fan—gave him $5,000 to complete his education. But, instead, Burt took the money and headed for New York.

One night, in a bar in Greenwich Village, he met actor Rip Torn. The two became friends and roommates, and Burt soon found himself in the company of many actors in the Village. Although he had always considered the arts "kind of feminine," he quickly changed his mind. "These guys were anything but feminine," he smiles.

When his friends talked him into taking a job as a stuntman "for a lark," Burt enjoyed the lark so much he spent the next two years as a stuntman, before returning to Florida to continue his education.

But the restless young man couldn't settle down to studying so he quit college and headed for Los Angeles where he began finding work in theater and on television.

He appeared in three motion pictures, had a co-starring role in NBC-TV's *Riverboat* series, and was a half-breed Comanche Indian in CBS-TV's *Gunsmoke* before hitting it big—especially with female viewers—as the star of ABC-TV's *Hawk* in 1966, when, as an Indian policeman, he came close to portraying his real-life father, the son of a Cherokee mother, and the town's chief of police.

Women of all ages responded immediately to Burt's brooding, very masculine screen presence, and numerous movies followed, plus the title role in ABC-TV's police series *Dan August*.

But it wasn't until his success on late-night talk shows that people began realizing that the dark-eyed, dark-haired actor, known for his cop and Indian roles, also had a fine sense of humor and an incredible spontaneous wit.

When Burt stood in for Johnny Carson, with ex-wife Judy Carne as a guest, the show had the greatest audience rating ever. The audience loved it.

A great ladies man who enjoys the company of older women, Burt has been married only once. He first met Judy in Florida when the young English girl—later a star on *Laugh-In*—was publicizing her first American TV series *Fair Exchange*. They were married six months later at the 1st Methodist Church of North Hollywood, in 1963.

Both animal lovers, they moved into a big old house in Studio City, surrounded by pets. Judy was then in her early twenties, and the youngest girl Burt had ever dated.

The marriage, which Burt describes as "a good marriage that didn't work," lasted two years. Says Judy, about her bitter-sweet memories of those happy but turbulent two years, "We just weren't suited, but we're still good friends."

Judy admits it was love at first sight when they met, and maybe Judy reminded Burt of his ideal woman. Burt has many times admitted that the woman of his dreams is Julie Andrews as she appeared in *The Sound of Music*. Oddly enough, it was Judy who took over Julie's stage role in *The Boy Friend* in London, when Julie left to play it in the States, and Judy made her American film debut in *The Americanization of Emily*, starring Julie Andrews. Says Judy: "Strangely enough, we've never met. She had completed her part in the movie before I started work on it. But I'd love to meet her. I think she's wonderfully talented."

Aside from Judy, Burt confesses he has always preferred older women. "I think the reason is that by the time women reach their early thirties they know what they want. They're mature, and terribly honest about a relationship. That's the most important quality of all—honesty—and the hardest thing to find.

"Younger girls are constantly having to play games. They think they're supposed to act this way on a first date—that way when they're introduced—this way at one kind of party—that way at

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another. I don't know how to handle all that. I just react," he explains.

As for the type of woman he prefers: "I'm attracted to a sense of humor first, then an ability to listen. It's a great talent to be able to make someone think you care very much about what they have to say. In other words, I like a giver.

"I don't like women who fall apart under stress—temperamental women. I see too much of that in this business, and it drives me up the wall. Also, I like simplicity—although my house is all red and black," he grins.

The house Burt refers to is his 180-acre ranch near Palm Beach, Florida, where his parents live. He bought the property in 1968, after completing three movies in a row, and he often considers it the best decision he ever made because it gives him a home base.

The ranch is managed by Burt's father who was a cowboy before he became a policeman. "I retired him when I bought the ranch," Burt smiles. "He just fell in love with the place, and I'm sure it has added fifteen years to his life. He's doing a great job."

The house was originally built by Al Capone in 1923 and it is said that, at one time, he hid seven men there on the pretext they were tomato farmers. "As soon as I heard Al Capone had built it, I didn't want it torn down. Instead, I started re-building it, making it exactly what I've always wanted a house to be—early Ernest Hemingway—big thick beams, stained glass windows, rugs you sink into up to your knees, gun racks and stuff like that."

Burt's projects at the ranch are his hobby, and he's always anxious to return. But his busy schedule keeps him, most of the time, in Hollywood and New York. In his spare time, he likes to keep fit with snow and water skiing, swimming, regular gym workouts and—sometimes—sky diving, a hobby he says he took up because he was afraid of heights.

As for his friends: "I love really loyal friends. And I have some. I'm a very, very good friend, and a terrible enemy. And I think that's what I want from other people. I never give anyone a second chance, unless the misunderstanding was an accident. Then they say they're sorry and I forgive them. But when a person goes out of his way to hurt somebody, I scratch him off my list—and he never gets back."

And the women in his life? Mostly Burt plays the field. There were rumors of a romance with the late Inger Stevens, after they appeared together in the ABC-TV Movie of the Week *Run, Simon, Run*, made shortly before her death; and then with Japanese actress Miko Mayama.

But his main interest, right now, is honey-haired songstress Dinah Shore, star of NBC-TV's daily daytime series *Dinah's Place*, and 16 years Burt's senior. And Burt will say little about the romance except that they're having a lot of fun.

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DICK VAN DYKE

(*Continued from page* 37)

me and my children at all. I mean, I've always been their father and there has always been that respect in return. If anything, they are the ones who have had the problem. It's a sad, sad thing that because they are the sons and daughters of someone who is well known it has worked against them rather than for them.

"The kids have been tested by their peers repeatedly, simply because of their last name. It's difficult to explain because I would like to think that despite what I've gained in my career, my kids are individuals who have had to do for themselves. They're not spoiled little rich kids in other words," he insists, the face grim and intent in its expression.

Dick and his wife have been aware of the obstacles their children have had to face, and usually it's hurt them more than their children.

"Chris got his nose broken once as a teenager. He was on the football team at Birmingham High School in Los Angeles and a kid walked up to him on the practice field and hit him. Just hit him, pow! Well, it was really bad, and he had to have plastic surgery to correct it. It just mangled his nose. Chris asked, 'Why did you do that?' And the kid said, 'I just had to find out if a Van Dyke bled.' It's always worked against them. There's a prejudice against them, or something," Dick explains.

This impression of prejudice directed to Chris carried over even after he left high school.

"Maybe it's because of what he's had to face at times, I'm not sure, but he's interested in people. He started out to be a minister, matter of fact. He went two years to a school in Spokane, Washington, which is a preparatory school before going into the seminary. He got rather turned off by the whole idea, however. The structure, the whole ethics didn't fit him," Dick says.

The specifics of what didn't fit him were not anything that was said or done directly to him, rather indirectly. The primary problem lay in the fact that he was Chris Van Dyke, whose father was a famous comedian. Thus, Chris was expected to be funny, to always have a one-liner for any given situation. It made it nearly impossible, he would eventually admit to his father, to take the priesthood seriously.

"Now that's sad, really sad, isn't it? Where does it say that just because he's my son he's a carbon copy? He couldn't be taken seriously, maybe not even by his instructors, because of that stigma hanging over his head. I prevented my son from becoming a priest because I'm me and he couldn't be himself.

"You try, as a parent, to look at these things without getting too emotional. You say, well, maybe it just wasn't meant for him to become a priest. But as a parent, you just cry.

"Looking back at it now though, I think it was a good experience, getting that close to religion. There's always been a religious influence in our family, and it's been a subject of discussion a lot. So all the kids were exposed to it. Chris has had a touch with religion that very few of us ever have, and I think he made a good decision.

"Today, he's going to law school. He has no interest whatsoever in acting or the business. He's going to save the world. Become a lawyer and save the world, and he just might carry it off. Interesting enough, he wants to be a small town lawyer. He doesn't want to live in the city.

"He's a giant of a kid. He's like six-foot-four, two hundred and twenty pounds, but yet very quiet and shy. But because of his size, people have often misunderstood him.

"I think when you combine that kind of physique with a recognized last name, you're even more subject to altercations. The combination of the two, it always seemed to me, was his biggest drawback when he was studying to join the priesthood. Most clergymen are not that big, and whether it's fair or not, it simply didn't seem right by those around him I guess," Dick theorizes.

Chris personally has a natural tendency to shrug off such problems. The experiences he has endured seem to have hardened him, his parents believe, against any harmful pranks or wise cracks. At the same time, they seem to see him having even a greater concern and desire to help other people.

"He's simply brimming over with empathy for others. That's what he's sensitive about! He gets all emotionally involved when he hears of injustices or prejudices against people. That's why becoming a lawyer appealed to him so much. He can, individually, help people. It's good. I'm in favor of it, definitely, but I often found myself asking myself if I would have the same attitude and ambition if I had been subjected to some of the things he has.

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"But I think he came to realize that he could do more good by being out in the world, more mobile to cater to people's needs rather than be confined to a certain religious or geographical designation," Dick explains.

What is good are the parents of the children. Dick and his wife Marjorie have been fair with their children.

"I have this attitude about it all, especially regarding Chris. His full name is Christian, and that's what he is, as are all of us I think, at least I hope so, and that's where our strength lies. Assuredly religion has been a big part of Chris' life already, and his attitude seems to be that as a lawyer he will be able to carry much of God's will to a lot more and different people.

There is a grin on Dick's face, but behind the wide smile there is a message of seriousness. It is he who must live with the fact that his son and Chris' younger brother and sisters must contend with the recognition of their last name. It has been the comedian's concern for a considerable number of years now, and in listening to him talk and weighing the outcome of his efforts with his children, there is little doubt that it's been his broad shoulders that has given his children their strength and fortitude. Not much more can be said for or asked of a father. —ROBERT ARNOLD

CHAD EVERETT

(*Continued from page* 21)

happen often, but when it does, watch out—for Chad never knows what to do or whom to turn to. In this case he had to decide whether or not to keep a threat he had made just hours before. It still rang in his head. . . . "We're through. I'm leaving—and for good." It was in the heat of passion, and he felt justified. But now he had to make the decision. What did he really want?

Chad is a man who has trouble being dishonest. He always says exactly what's on his mind. It has brought him trouble in the past, but never more than on that day with his beloved wife Shelby Grant. As friends tell it, Chad and Shelby were having a rough time, but like all young married couples, they just continued to work out their problems. But for Chad, things became compounded when he began to have difficulties while shooting his TV series *Medical Center*. It was a little thing at first, a disagreement with a director over a script change. For the first time Chad exercised his authority as a star and said, "I won't play a scene written that way with your interpretation." The director was adamant, and Chad just about walked off the show. Of course, Chad won, but the strain was enough to put him on edge when he got home. He is prone to anxiety about all the responsibility he has, and at strained moments his temper is more obvious.

As a close friend said, "Chad is the kind of guy who has had a hard time adjusting to the idea of marriage. He never thought much about settling down, and when he started to adjust to Shelby's desires for a stable life and a family, it had its repercussions." Chad is the kind of guy who will always have a hard time relaxing with his life. For those around him understanding is the key word.

PHOTOGRAPHERS' CREDITS

pp. 14-15: Gilloon; Wide World; Pictorial Parade; UPI; p. 22: Frank Teti-F-top; pp. 26-27: Cheryl Shapiro; p. 36: Art Zelin-Globe; p. 40: Ed Flourney; p. 47: Bob Michelson.

Never before had Chad lost his temper with Shelby. It had to be a time of real tension. Chad is not the kind of man to threaten, and, as a rule, he means what he says. But when he walked out of his home in a fury because of an argument with Shelby over something as simple as "What are you doing home so early?" even Chad knew he had reached a crisis point. As he once said, "Things build up inside me and I just don't know what to do with them. When I got married it was because I truly wanted to be married from the first moment I saw Shelby. She filled my heart with a warmth I had never felt before. If you could have seen her face when I proposed on our first date, you might know what I mean. That never meant I was really ready to be married, though. Desire doesn't mean ability. It has taken me a long time to lose my wanderlust and settle down."

When he walked out, no doubt Chad fully intended to leave for good, but luckily he is able to think things through. His way of thinking is to wander all over Hollywood looking around, letting his mind reach its own conclusions. What must have gone through his mind that fatal day as he considered leaving his beloved wife? Perhaps he thought of their courtship when he swept her off her feet, constantly challenging her most absurd request with fulfillment. Theirs was a storybook romance, but it wasn't until they had known each other a long while that Chad really felt he had won Shelby—that she was his forever. She had a philosophy about marriage. For her it was a one-time thing. She had to pick the right man since it was to last forever. For a long time, no matter what Chad would do, Shelby could not be convinced that he would settle down and be the husband she wanted. After all, he had a history of wanderlust and deep down he never wanted to give up the kind of life he had made for himself since coming to Hollywood from South Bend, Indiana, where he was born Roy Crompton.

In a sense, Shelby's instincts about Chad were correct. He was a man committed to a 'now' existence, and he had to make enormous changes in order to give her the kind of happiness she wanted. Many times their marriage hung in the brink. Once, when they had

(*Continued on page* 86)

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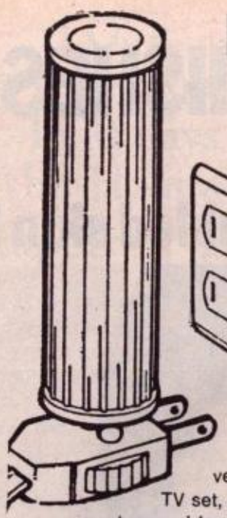

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the opportunity to travel around the world, Chad wanted to go, leave everything, just pick up and go. As he said at the time, "There's so much of the world I want to show Shelby, and she is such a stay-at-home. I wonder if I ever will?" That time he didn't, for after many days of intensive discussion, they decided that to bring Kathryn, their two-year-old daughter, was just too much. As disappointed as Chad was, he had to admit that Shelby was right. In a sense, it was a triumph for responsibility, but a peg in the argument that would make Chad leave home. Even if it were for only six hours, it was a gesture he was making against a way of life he still has to adjust to.

Other times when he has felt uptight, Chad has wandered over to friends' houses, sat around, said little, but somehow released the pressure he felt. As one close friend said, "I kind of got used to seeing Chad in those moods every once in a while. He never said much, but I could sense that he just needed to get away . . . be able to think. The pressure that builds up in Hollywood is unbelievable. Chad himself once said, 'No one knows how hard it is to try to make things look easy.' Of course, he was referring to his series, but he might just as well have meant his marriage." Chad has worked very hard to make the marriage work, to give Shelby the kind of life she wants. To a great part he has succeeded. It is only the fact that he has yet to learn how to deal with the pressures that threatened his marriage that fatal day.

In many ways, Chad had tried to keep the various work pressures away from Shelby, understanding that taking care of their newborn child, as well as Kathryn, was enough strain for anyone. But, no doubt, he was feeling a little unneeded as Shelby was spending most of her time with the children. In the past, Chad was well able to cope with whatever the problems at home might be. He understood exactly what Shelby was going through. In fact, Chad assumed as much of the responsibility of Kathryn as possible, enjoying the idea of having a daughter and a wife that he loves so much. It was only the combination of the many difficulties he was having on *Medical Center*, as well as feeling unloved that made him blow up. A lesser man under the same pressure might have gone even further. It is a testament to Chad that he was able to get out of the house to release the stream of painful anxiety that had welled up inside him.

As Chad said much later, "I wonder if Shelby even knew what I was talking about. I mean, I was so calm, when I said I'm leaving, she probably still thinks I meant for one of my walks. I guess a lot of what I felt was in my head. Luckily, Shelby knows me better than anyone in the world and she said nothing as I left." What is most interesting is the period between leaving and going home, for within that is the insight into the kind of man Chad Everett really is. The secret man that he hides from view, filled with concern for his future and wonderment at his fate—the man who loves his family, but admits there are times when he has to get away, if only to look at himself in the mirror.

For that is exactly what Chad did. He went and looked into a mirror and tried to figure out exactly what he wanted from his life. He knew that if he could be honest with himself, he could make a decision. When he walked out on Shelby, he was stepping into a pattern that his life had taken . . . a pattern of avoidance. All of his life, Chad has sidestepped the really crucial moments in his life by traveling or leaving, rather than confronting unpleasantness. It was a problem he had been aware of, but still, all through his marriage to Shelby he had waited for it to happen. As he once said, "I have a way of not facing the really important things in my life. Escape has been too easy for me. But now I know that I can no longer run away."

Chad was taken so much by surprise when the moment came and he found himself walking out of the house, it was only hours later that he realized what he was doing. As he told a friend, "I was looking into the mirror, trying to figure out what to do, why I did what I did, when I realized that I was doing it again—running away from my life. Well, at that moment, I felt more depressed than I have ever felt before. I thought I would never change and that my marriage was really in trouble. Then, suddenly, I realized that what I had to do was never to run again, and go back home to Shelby and let her know how I feel. It was the first right thing I had done in the six hours I had been away."

As the story goes, only then, when he arrived home looking haggard, did Chad realize how completely in love with Shelby he was, and how impossible it would ever be for him to leave her and their family. But he told Shelby everything he could about how he tries to sidestep problems, and how he wants to live a full life, and what she means to him. As Chad tells it, it was a real breakthrough in their marriage, since it was one more thing they shared.

As Shelby said, "Sometimes in marriage you have to get away from one another in order to realize what you mean to each other. With Chad, the remarkable thing is how much closer we are now than when we first got married, even though we both felt that no two people could be any closer. It is almost as if each year and its problems bring us more and more love. It is our shared love that makes me feel life is worth living. If Chad has to leave for six hours in order to bring more love and happiness home, then that's all right with me."

Chad said later, "I really thought my marriage was over, that I had lost it all. Instead, I came home loving Shelby more than ever and facing up to something about myself that I had never wanted to. In the end, I felt better than I ever have in my life. Instead of walking out on my life, I walked into it, only this time with more awareness. A near disaster for me became a huge victory."

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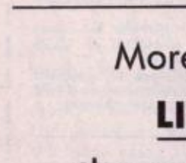

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If your sex life is lacking true excitement and has never lived up to your expectations of physical pleasure—here is a book that will bring it to the heights of joy and contentment. SEX AND LOVE TODAY is for those who want to enjoy each other with the uninhibited, totally satisfying responses that bring unbounded sensual pleasure to marital love. It's filled with the gratifying techniques any adventurous couple can use to flood their marriage with the thrilling new variety and stimulating experiences it deserves. Even women who think of themselves as "frigid" and men who think they are losing their potency will discover they can be highly-sexed individuals. And for those who hesitate from attempting untried or unusual techniques . . . for fear of perversion . . . the book clears up any question about what is really perverse and bizarre and what are perfectly normal, natural and satisfying acts when inspired by marital love. Mail coupon NOW to receive this factual explanation of sexual functions of the human body written simply by a doctor to satisfy legitimate adult interest.

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PETER FALK

(*Continued from page* 55)

problems for both him and Alice. As Peter said recently, "After knowing a woman twenty years there are very few surprises left. But when they come, watch out, because they're the biggest of them all." Friends say Peter was referring to Alice's special way of handling an argument they had recently. Instead of fighting back as she generally would do, Alice decided to apply psychology, based on a book she had been reading. What she did was write every thing Peter had to say down on a piece of paper. The argument was about their daughter Jackie, who at five years of age has won her daddy over completely, to the point where Peter is unable to say no to her. Alice has been insisting that Peter show some parental authority. Peter argued that he had. It was at that point Alice began writing everything that Peter said down. In minutes she had logically proved to him that he was spoiling Jackie. As Peter said, "It is surprises like that which infuriate me at first and later prove to me how very special Alice is."

One special hell

In many ways their marriage has had all the classic twists a marriage can have. There have been times when both of them, emotional and filled with despair, have wanted to end it. The pressure of being married to an actor who constantly travels is one special hell that Alice carries with her at all times. She is content to stay home in California, where she and Peter make their home, taking care of the children. Unfortunately, Alice's dream is shattered by the fact that too many nights Peter doesn't return home. Much of his work takes him all over the world, so their separations are often long and painful. It is the kind of problem that could end a marriage. Even the most adult people when faced with a problem of home versus career are often stumped by the complexities of the issue. For Peter and Alice the problem has often seemed insurmountable. It is only the fact that they are such reasonable people that has saved a real confrontation. As Peter said, "There are no answers to problems, only feelings. I never look for work in any place, but for some reason I get offered a lot of films that are made in Europe. It's a problem. Even the play meant moving to New York and living in a hotel. Even though Alice came and visited, I was alone an awful lot."

It is that loneliness that Peter so well knows and Alice so well hates that has caused problems for the Falks. For Peter needs what, to outside observers, would look like a part-time wife. What is the answer for a leading actor who loves his wife, but leads a social life to assuage his loneliness when he is forced to be apart from her? And, like all successful people, he receives plenty of attention from the opposite sex. No one knows the answer, but the attempt to change

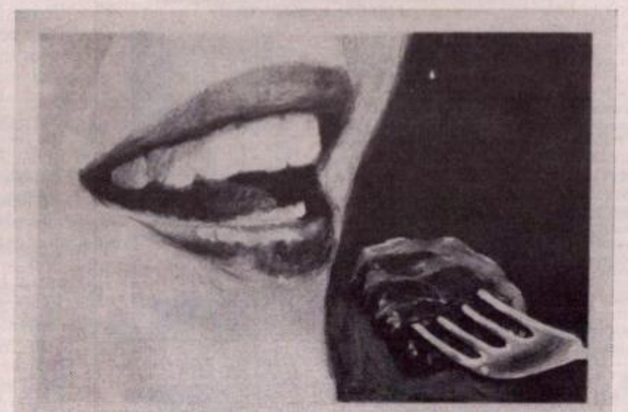
(*Continued on page* 90)

Amazing! Scientific! Doctor-Discovered, Doctor-Proved Regimen

BURNS OFF UGLY FAT!

Safely, Pleasantly, Easily or YOU PAY NOTHING!

At last! The help you've waited for! No more doing without all the appetizing foods you love to eat! No more self-torture because everything you eat seems to run to fat!



Now you can forget that forever-hungry feeling as though it never existed . . . forget that you ever worried about losing excess weight...forget that you ever were fat!

Because now you can eat that ugly fat away! . . . Eat off those excess pounds . . . Actually eat yourself slimmer and trimmer than you ever dreamed possible with the aid of one of the most fantastic reducing regimens ever conceived!

It's **amazing, astounding,** like a wonderful dream come true! And all so incredibly easy, all so delightfully pleasant, because instead of suffering those awful hungry moments, instead of giving up all the foods you love so well, **you actually enjoy fabulous gourmet dishes** while your weight is coming off! You actually dine on luscious foods you love to eat while you get **slimmer, slimmer, slimmer; You** actually pamper yourself with satisfying, super-delicious desserts and between-meal snacks while ugly pounds vanish! Sounds too wonderful to be true and yet it can actually happen to you!

JUST PICTURE THIS

You get up in the morning, take one **Eat-Well Regimen** dietary supplement capsule and that's all the medication you take all day long! Then you settle down to 3 hearty meals, and between-meal snacks too, if you like! . . . Enjoy roasts, chops, ham, bacon, eggs, bread and plenty of butter, seafood, stews, cheese, mayonnaise, salad and dressing, cream in your coffee or tea—food you love to eat — and all the while, **this amazing regimen helps your body burn off** those ugly, crippling, health-destroying, figure-marring pounds of fatty tissue!

Actual clinical tests conducted by doctors show substantial losses week after week after week on **Eat-Well** type regimens. The actual amount you lose depends, of course, on how overweight you are, and on your particular physiology, but it's all so safe, so easy, you'll hardly believe it!

You'll gasp in amazement, stare at yourself in disbelief as day after day you **get slimmer, trimmer, more attractive!** As day after day you come closer and closer to the safe, normal weight you should be!

NO BRUTAL EXERCISE

Think about it for a moment! You don't take dangerous drugs. You don't go on a starvation diet. You **don't strain your heart with brutal exercise,** and you **don't pour money down the drain** on so-called slenderizing massages!

What do you do? You sleep, work, play just like any of your thin friends. **You don't starve yourself.** You don't go on fad diets. To lose weight, you simply follow the **Eat-Well Regimen** which consists of two parts.

EAT LUSCIOUS FOODS

First, you take just one single **Eat-Well** dietary supplement capsule every day. Just one. That's all! And second, you "diet" by eating lots of luscious foods you love — three hearty meals and between-meal snacks—as prescribed by the **Eat-Well Regimen.** It's just as simple as that, and even though this regimen is so pleasant and so satisfying, your body does melt away ugly pounds of fat day by day, steadily, pleasantly, safely!

PROVED BY DOCTORS

Perhaps this all sounds too wonderful to be true! Perhaps you are wondering how **Eat-Well Regimen** can perform these seeming miracles when other products that promised so much failed. It's really quite simple. **The Eat-Well Regimen** is based on a scientific principle which is not the creation of a dietician or a so-called "reducing expert." **Eat-Well Regimen** is based on a proven medical principle that has been written up by doctors in books and it appears in medical journals. It has been tried and tested and used by countless doctors throughout the world. It is safe and it is effective.

When doctors tested this virtually identical regimen on overweight persons who suffered the usual agonies of ordinary reducing methods, **they found that in practically every case, substantial losses were noted!** (Ask your doctor.)

Patients lost pound after pound of ugly fat safely, surely and above all, pleasantly! And most important, **they lost that weight without suffering constant pangs of hunger,** and without depriving themselves of luscious, nourishing food! They simply followed the **Eat-Well Regimen** and that made the difference.

In short, they lived like human beings! While they ate **three delicious meals a day,** they were losing weight! While they were enjoying mouth-watering chops, steaks, juicy roasts, sea food, whipped cream, cheeses, fried favorites and all the rest, **off came ugly pounds!**

With less work, less discomfort, than they ever imagined possible, they ate their fat away! . . . **Ate off pounds** that had made them miserable for years!

WHAT THIS MEANS TO YOU

After all the products you've tried . . . after all the suffering you've done . . . after all the tortures you've subjected yourself to for year after weary year, and now **it's all over!**

The practical, intelligent method you secretly prayed for is actually here! This fabulous method, **so safe, so easy, so astonishingly effective,** is yours to try and to prove to your own satisfaction, **without one penny's risk or obligation!**

Think of what this can mean to you! Can you imagine the glorious feeling when you **live like other people live,** eat foods you like without worrying, without feeling guilty, without feeling afraid? The **Eat-Well Regimen** can do that for you!

Perhaps you have tried other products and been disappointed. Perhaps you have gone so far as to promise yourself that you would never try another reducing product again! . . . But stop and think for a moment . . .

You've tried so often in the past, haven't you? Wouldn't it be foolish to quit now, just a few steps short of your goal? Wouldn't it be silly to give up now, when the method you have waited for is available to you? Why not try **Eat-Well Regimen?** If not for your sake, **for the sake of those you love.**

TRY AT OUR RISK

Send for Eat-Well Regimen while you are still thinking about it. Then try it in your own home for 7 days at our risk! If Eat-well Regimen isn't every bit as wonderful as we say it is, don't keep it. Return the unused portion and we'll send you **an immediate refund,** no questions asked.

You risk nothing and at least you have had the satisfaction of trying what we sincerely believe to be the **finest reducing regimen** on the face of this earth!

EAT-WELL REGIMEN DIETARY SUPPLEMENT IS GUARANTEED SAFE, GUARANTEED HARMLESS!
It is a scientific formulation of safe, tested ingredients, absolutely non-injurious, has no unpleasant side-effects, and may be taken with complete confidence by any normally healthy person

DOCTORS: SEND FOR FREE SAMPLE ON YOUR STATIONERY

SATISFACTION GUARANTEED

Try **Eat-Well Regimen** in your home for 7 days entirely at our risk. Weigh yourself before you start. Weigh yourself after. If you don't lose substantially the very first week, if you don't look better and feel better, and above all, if you don't find **Eat-Well Regimen** so much more pleasant to follow than any reducing method you have ever tried in your life, don't keep it! Return the unused portion at once for your money back, no questions asked. You must be completely satisfied in every way, or you pay nothing.

Hurry! Mail This No-Risk Coupon Now!

Eat-Well, Dept. MAC-10
283 Greenwich Ave., Greenwich, Conn. 06830

Please rush me my **Eat-Well Regimen** at once. If I am not completely satisfied in every way, I may return the unused portion and you will refund my full purchase price immediately, no questions asked.

☐ I enclose $5.00 for regular 3-week supply
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What is this famous American President's First Name?
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DIRECTIONS . . .

Do you know this famous American President's first name?

We have completed the top part of this word puzzle which spells out his last name. Using the clues, you complete the bottom part of the puzzle by filling in the empty squares with the name on the coupon below.

Then, carefully just print your name and address on the coupon and mail it with 25c in coin (a quarter) for postage and handling.

We will let you know if your answer is correct and rush all additional details and rules and instructions necessary for you to become a contestant in this puzzle series. Please print clearly and enclose a quarter for postage and handling. You must be 18 years old or older.

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SOON	EARLY
NOT TIGHT	LOOSE
EXAM	TEST

Please tell me if my solution to this puzzle is correct and rush me by return mail all details on becoming a contestant in the $12,500.00 Puzzle Series and all rules and instructions. Enclosed is 25c in coin for postage and handling.

CUT OUT THIS COUPON AND MAIL TODAY!

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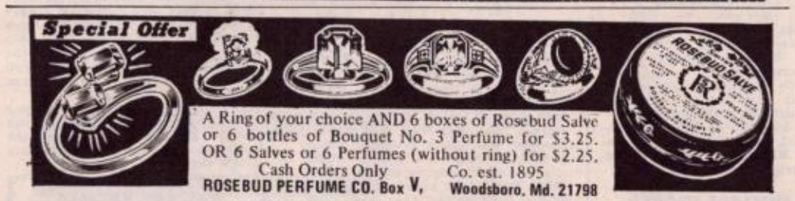

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seems to be the best temporary antidote. Recently, when Peter returned to California after his stint in New York doing Neil Simon's play, *The Prisoner Of Second Avenue*, he was able to devote his time to his daughters, Jackie and Kate, as well as spending all of his time at home with Alice. Treating her like a new bride, he courted her with words and deeds such as long drives along the ocean, romantic dinners, and midnight walks along the beach. In place of the tension that had existed between them, has come a warm glow of love and mutual need. Both of them living inside the small hotel where their love so prominently resides. As one close friend noted, "It's great to see them like this, but the reality is that soon Peter will be starting on a new film, and again he will be away from home, and again Alice will start to get upset and the rumors will start to fly. It's really quite simple. They cannot live without each other, yet life seems to constantly force them apart. They're both quite stubborn, too, and when Peter feels he's right, it's very hard for him to change his mind. Alice is the same way, so you see what can happen. If Peter asks Alice to join him on location, and she answers 'No, it's too hard on the children' it's hard for him to accept her decision. Soon they're fighting."

An incident that best illustrates their plight occurred when Peter was rehearsing *Prisoner Of Second Avenue*. At first he wanted to be alone so he would be able to put all of his energies into his work. But as observers noted, as time got closer to the opening, Peter began to miss Alice more and more. Finally he called her to come to New York, he needed her. Alice wanted to come, but their daughter, Jackie, Peter's pride, was sick with the flu, and they couldn't travel. Even though Peter knew Alice was right, somehow his need for her and his family to be around him was great enough to cause a real internal battle. After all, if Alice had come to New York with him this problem wouldn't have existed. And though Peter understands Alice's demands for a permanent home for their growing children, it causes him great pain. In that instance Alice did join him in New York for a short time, but only after Jackie had recovered. Peter understood that the trip was only a visit; she wasn't going to live in New York. As Peter told friends at the time, "It's hard to describe the feelings involved with being alone a great deal, even when you're in a show and there are a lot of people you like and a family atmosphere exists. I'm too much of a one-woman man to enjoy separations. They become part of the real pain of being an actor." It is only in the pain, clearly visible behind his tough exterior, that Peter reveals the tragedy of a man who cannot enjoy his success.

If the truth be known it is up to both of them to be more understanding. Alice must accept the fact that Peter's career demands he travel and be away from home. And Peter must understand that Alice cannot just pick up their two children at the drop of a hat and join him. Compromise means planning and understanding each other's needs. Only their maturity will work out the problem, and time is the only judge of that. Alice will readily tell you she has mixed feelings about Peter's success. She cannot but feel a great part of it, yet that is the very thing that seems to be driving them away from one another. However, Peter's popular series, *Columbo*, isn't enough for him. He is directing on TV and plans to direct a film, too. He is also doing a new film with brilliant Elaine May which they have been working on for a long time. As Elaine May said of Peter, "He's so brilliant it would be a shame if he just buried his talent and only worked in one medium. The fact that he can do theatre, TV, and films is what makes Peter so remarkable. I only hope that Alice is able to accept the time he needs to do these things."

A deep understanding

Every woman understands what it means to be apart from a loved one, and few woman have the stamina to live that way since it deprives them of the man they need. Long vacations and deep understanding talks can only go so far. And Peter knows that he can only avoid a real confrontation for so long. What he will do is anybody's guess, but no doubt he is trying to figure it out right now. In one instance, when he and Alice were trying to resolve the same problem a few years ago, Peter came up with a novel approach. He had the location shooting of the film shifted to California close to his home, and then he got Alice to come and observe every day. He did this by telling her he needed her advice about something he was doing in the film. Alice was quick to accept it since at heart she will do anything to help Peter. It caused them to be together a great deal, at lunch, and at dinner, and going home together, etc. It was, as Peter said at the time, "Like our first dates. I couldn't get enough of her." Unfortunately, Peter is not able to do that on each film, and he and Alice must be apart more and more often.

For Alice the problem is enormous. She finds herself unable to be with her man, and as much as she loves him, the future looks as bleak as the past. Their time together is limited by the work he does. Their children demand much of her time, and she sometimes feels that her life is slipping by. There is little she

(*Continued on page 92*)

From Paris – the promise of a lovelier bustline

Gains up to 2" reported in 14 days

WITH **Beauti-Breast**®

The effortless, no-nonsense way to increase bustline-size and beautify the breasts

HERE'S CLINICAL PROOF THAT BEAUTI-BREAST REALLY WORKS.
A group of 10 women—ages 19 to 58—were invited to try the Beauti-Breast program for 30 days. Some were slighted by Mother Nature. Others wanted to firm and recontour their breasts, or wished to restore their bustlines to younger fuller curves. All of them had tried various programs to enlarge, firm and shape their breasts, but to no avail. But with just one Beauti-Breast treatment lasting only 15 minutes all of these doubting women were ecstatic with the new and actual increase in their bustline measurement! Their true results, published here, show the measurement gains achieved by these lucky women after that first treatment and their amazing progress throughout the entire 30-day program!

THE HANLEY-WEIDER BEAUTI-BREAST TEST REPORT

Subject	Pre-Test Measurement	After 1 Treatment	After 7 Treatments	After 14 Treatments	After 21 Treatments	Final Measurement
1	36¼	36¾	36¾	36¾	37	37¼
2	35½	37½	37	37½	37½	37½
3	36	36¼	36½	35¼	35	34¾
4	37¼	38½	38½	39	39	39¼
5	32	32¾	33	34	34	34
6	33½	33¾	34	34½	34¾	35½
7	34¾	34¾	34¾	35	35¼	36½
8	34	34	34½	34½	34¾	34½
9	35	35¼	35½	35¾	36¾	36½
10	33¾	34	34¼	34½	34¾	35¼

Note: Subject #3, after gaining ½" in 7 days, went on a crash diet during the test which accounts for her measurement loss. However, she succeeded in improving the tone of her breast tissue even while she lost weight.

The women who participated in this astounding test were all 'ordinary' working women. Some single, some married, some with children. All of them were complimented by their friends and husbands. And all of them were delighted to rave about the Beauti-Breast program. Here are some of their authentic unsolicited comments:

"After the first treatment of the Beauti-Breast program I increased my bust measurement by 2 inches. Continued use is adding firmness and contour. Every woman should try the program." D. H., Los Angeles.

"Three children and six years of marriage took its toll from my bustline. After just one treatment, and only 1" increase, my husband began to notice me again." M.S., Baldwin Park.

"My bustline increased ¾" and my appearance is much improved . . . also my mental attitude is better. All this after only one treatment! It's hard to believe." F. R., West Covina.

Beauti-Breast
FOR A BEAUTIFUL BOSOM

WHAT MAKES THESE AMAZING GAINS POSSIBLE? Unfortunately, nature didn't supply the breasts with strong muscle tissue. Essentially they are made up of mammary glands, adipose tissue, blood vessels and lymph fluids, which is why they become vulnerable to sagging and aging. Now, for the first time, the no-nonsense Beauti-Breast Plan has been developed which IMPROVES THE ENTIRE BUSTLINE AREA FROM ALL ASPECTS, thus helping produce fast overall gains in firming, enlarging and shaping your entire bustline area.

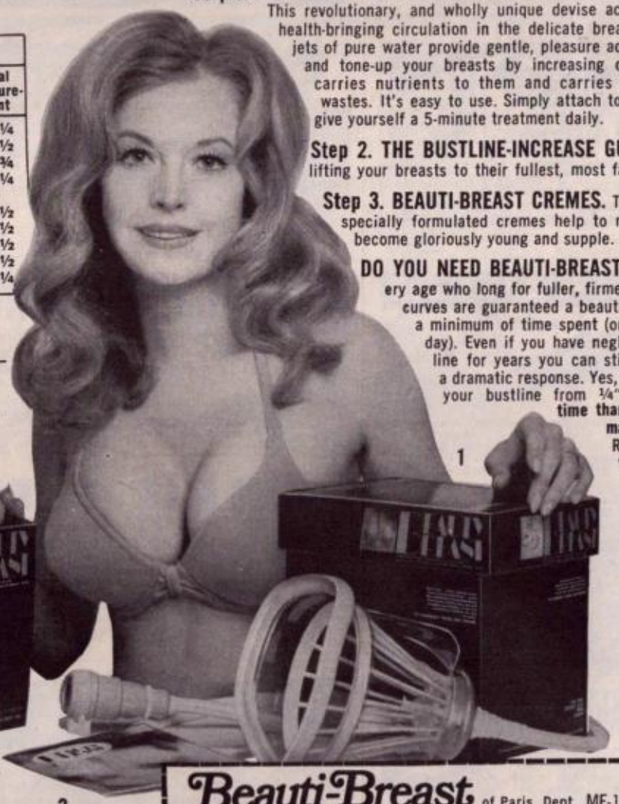
WHAT THE BEAUTI-BREAST PLAN IS ALL ABOUT! Our exclusive combination of bustine improvers takes only 15 MINUTES A DAY to tone, firm and uplift your bustline area—gently, safely pleasurably. It's the fastest bustline increaser and beautifier in the world.

Step 1. THE NEW HYDRODYNAMIC BEAUTI-BREAST CONTOUR CUP. This revolutionary, and wholly unique devise actually stimulates health-bringing circulation in the delicate breast tissues. Minijets of pure water provide gentle, pleasure action to help firm and tone-up your breasts by increasing circulation which carries nutrients to them and carries away metabolic wastes. It's easy to use. Simply attach to your faucet and give yourself a 5-minute treatment daily.

Step 2. THE BUSTLINE-INCREASE GUIDE.... for uplifting your breasts to their fullest, most familiar potential.

Step 3. BEAUTI-BREAST CREMES. This trio of three specially formulated cremes help to make breast skin become gloriously young and supple.

DO YOU NEED BEAUTI-BREAST? Women of every age who long for fuller, firmer, more feminine curves are guaranteed a beautiful bustline with a minimum of time spent (only 15 minutes a day). Even if you have neglected your bustline for years you can still be assured of a dramatic response. Yes, you **can** increase your bustline from ¼" to 2" **in less time than it takes you to make up your face.** Rush in your order today and receive your Beauti-Breast Plan in a plain shipping box immediately for only $19.98.



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In only 15 minutes with your first Beauti-Breast* treatment you will increase your bustline by ¼" or more! Firm and uplift your bosom without resorting to surgery! Help prevent drying and unbeautiful stretch marks!

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I am enclosing the low introductory price of $19.98 for your compiete BEAUTI-BREAST PLAN, including the Beauti-Breast* Hydrodynamic Breast Cup, Beauti-Breast Cream* and the special booklet for lifetime care of the breasts for beauty and health.

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can demand from the man she loves since his success is important to him, but Alice wishes they could discover a way that would allow them to be together more often. If they were to separate, the real sadness would be that it would not be from a lack of love, but from a lack of ability for them to express their love. The very confidence that Alice gave Peter has now become so much a part of him that he exudes it and welcomes all challenges as an actor. It gives Alice little hope that Peter will be less busy for a long time.

Their marriage will have to find a way since it is hard to imagine either one of them without the other. The only problem is now there are two children involved, and that means even more delicate planning. If Peter, who dotes on his children and is one of the world's proudest fathers, cannot find a way to keep his marriage intact, then there is no way.

The commitment that he made to Alice a long time ago is still true for both of them: their hearts are very small hotels . . . with room for only each other and their daughters. And that's the way they want it.

—Flora Rand

ELVIS PRESLEY

(*Continued from page* 27)

people all his life, partially because of his fame and in part for his own protection.

Priscilla has been a part of this since her early twenties, but unlike Elvis she has remained an outsider.

"It wasn't her," says a friend, "up on that stage. Not that there's any jealousy on her part, on the contrary. She's always been proud of her husband. She also knows the love he holds for their daughter, but he's not always been able to be her husband at times, maybe, when she needed him most."

It's an old and familiar story in Hollywood, and certainly it's compounded when the husband is Elvis. Certainly he tried to stay home more but the lure of personal appearances before live audiences was more than he could resist. His return to Las Vegas and the concert circuit left him and his wife apart as much as six months in a year.

"You always think you can overcome that kind of thing," Priscilla told a friend, "but . . ."

It is a high price to pay, for both Elvis and Priscilla. They have weathered many storms together—nasty rumors that Elvis has had affairs with any number of women, plus the claim by one girl that he fathered her child. This bond could hold. Priscilla *could* end her romance with Mike and return to her husband.

"She's very serious, both of them are, about their plans," this writer was told about Pris and Mike. "If you could see them together, you'd understand."

Mike, who is in his early thirties, is a big, darkhaired, muscular man who has spent most of his life on the main-

(*Continued on page* 94)

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land. His participation in a long list of karate tournaments has given him an above-average reputation in his field, for he has seldom lost his fights. If vicious in karate combat, he is gentle and affectionate toward Priscilla, and has made no secret of his feelings for her.

With Mike's divorce proceedings settled, those close to the couple think that Priscilla intends to file for her divorce from Elvis, although it had been rumored that Elvis himself had jumped the gun by instituting proceedings.

"I think" said an ally of Priscilla's, "that there are a lot of scars now between her and Elvis that are too deep to reheal. This new romance is something that has grown up naturally, without either Priscilla or Mike purposely trying to make it happen. So long as happiness can be found, who's to argue with it?"

There is hurt, naturally, for both Elvis and Priscilla. Each was the other's first 'real' love, first marital mates, who together discovered parenthood. These are memories neither will soon, if ever, forget. One can only hope that both will have gained from the experience, despite the end of their marriage.

—CHRISTOPHER DENT

ED McMAHON

(*Continued from page 38*)

for them, rather than as an end in itself. As she said to intimates, "Like all couples after the war, we struggled for a life and went through the lean years together. But it was alright since the world was fresh and hope was eternal. It was important for Ed to finish Catholic U and to have a chance to pursue his private dream. But what held us closest was our mutual desire to have a large family and a home we could be proud of."

Home was so important to the McMahons in those early years, that Ed refused to move to New York from Philadelphia when he was doing *Who Do You Trust?* He said at the time, "My home is in Philadelphia, my family's roots, friends, and wife's relatives. It will take a great deal to move us away from all that."

Well, fame and fortune were a great deal, and while Ed wanted to move to a chic New York apartment, such as the United Nations Plaza showplace Johnny Carson lived in, Alyce held out firmly for a real house with trees and a garden and room for their family to grow in. Since as Ed once said, "Marriage means compromise," they eventually leased a house in Bronxville, and a few years later, they found and bought their own home. At that point, neither one of them would have believed the strange twist their marriage would take. The children were all relatively young and they knew their responsibility was to them. These days, with all but one child, 12-year-old Jeff, almost grown up, the McMahons have made the decision that many married people make when the future of the children is no longer a consideration. Divorce. One important point is though, the one child who is left at home, Jeff. What will his future be? What will it be like for Alyce to raise Jeff alone without Ed.

Alyce is in a predicament that is new to her. During the past twenty-seven years she has never had to think of herself as a single woman. Where to go? What to do? These are the most prevalent questions on her mind. She knows she cannot stay in the huge Bronxville home since its memories and size all will destroy her spirits, which she obviously has fought to keep up.

As Alyce confided, "How a marriage ends can never really be explained. It sounds like one thing, but usually is another. People grow apart without actually knowing it. At first the children are the most important thing, but at a certain point you begin to think of yourself and what you want out of the world. In marriage, if both people don't want the same thing, there is real trouble."

For Ed and Alyce, it seems that their marriage drifted apart, but for a long time neither of them wanted to admit it. It's not that Ed drifted away from the family, it is just that he has realized that his future happiness is tied up with his career and his coming to the front as a public figure. Ed seemed to want to stay in New York and socialize, get out of the isolated Bronxville atmosphere that completed Alyce's life. He needed different stimulation, a sense of involvement with the pulse beat of the nation that is in New York. When Aylce balked at this, he never pressed it, but she must have known how he felt. His decision to move to California was more than just a circumstance of his job, it was the beginning of a new life for him, a life that Alyce seems to want no part of.

One wonders if Ed is fully aware of what he has given up. Women like Alyce are few and far between in his new world. His dependence on a home and the stability that represents will never be completely fulfilled without Alyce. As he said recently, "I need Alyce to help me get settled out here. She knows exactly what I need, and it is a hard transition to make, doing those things myself. With Linda possibly joining me here, I really need a place." In many ways, it is that kind of expression of need that will last forever and make the tragedy of a broken marriage what it really is, the end of a long and beautiful trail of hopes, dreams, ambitions, and shared love.

To look into Alyce's soft, firm face is to recognize the unbroken line of the home-oriented women who have made America what it is. Alyce's eyes reflect beliefs in the old values . . . love, commitment, and responsibility. There is no way she would ever betray the things she believes in and go back on a lifetime of simple service to her ideals and to her family. No doubt, this tiny, but strong Southern belle recognized that change is part of the time in life in which she and Ed find themselves, but she is too permanently formed to ever forsake her deep-felt and hard-earned convictions. —CEIL MAYO

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For thigh and hip control, this long-leg panty girdle is the answer to today's style demands. Long on comfort—Strong on control.

FREE TRIAL COUPON

Honor House Prod. Dept. 68TX94
Lynbrook, N. Y. 11563

Rush my "Tummy Trim" to me at once. If it is not everything I expect—if I am not delighted, I may return it for full purchase price refund.

YOUR WAIST SIZE .... inches
Check your choice
Girdle ☐ Brief ☐ Long-Leg ☐

☐ I enclose payment plus 50c shipping charges.
☐ Send COD. I enclose $1.00 goodwill deposit. I will pay postman the balance, plus COD and shipping charges. Same Guarantee.

Name
Address
City Zip

DO YOU NEED EXTRA MONEY?

It costs you nothing to try

$100.00 IS YOURS

for selling only 100 boxes of our new Lustre Elegance Christmas Card box assortment. You make $1.00 for selling 1 box, $2.00 for 2 boxes, $10.00 for 10 boxes, etc. You can make a few dollars or hundreds of dollars. All you do is call on neighbors, friends and relatives anywhere in your spare time. Everyone needs and buys Christmas Cards. Cut out entire Business Reply Coupon below—mail it today—and we will send you immediately leading boxes on approval—FREE Catalog of money-making Greeting Cards and Gifts—plus FREE album of personalized Christmas Cards. No experience necessary.

NEW!
LUSTRE ELEGANCE
CHRISTMAS ASST.
20 deluxe cards
Excitingly different

NEW!
TENDER TOUCH
ALL OCCASION ASSORTMENT
18 warm, wonderful friendship cards with distinctive new styling

NEW!
SUNNY SMILES-IN-THE-ROUND STATIONERY
24 sunshine color large round sheets
24 blue envelopes

NEW!
DELUXE CHRISTMAS GIFT WRAPPING ASSORTMENT
Bright, colorful large sheets

Last year some folks made only $25 to $50 while others made $150—$250—$500 and more selling our entire line of greeting cards. Many church groups, organizations, schools, lodges, etc. do this year after year. Every body buys Christmas cards.

IT COSTS YOU NOTHING TO TRY

FREE 80-PAGE FULL COLOR CATALOG OF 400 CARD AND GIFT ITEMS

NEW!
RELIGIOUS RADIANCE CHRISTMAS ASSORTMENT
20 reverently beautiful cards with appropriate Scripture sentiments.

plus

FREE ALBUM OF PERSONALIZED CHRISTMAS CARDS

NEW!
CHRISTMAS ALL AROUND ASSORTMENT
18 beautiful large round cards reproduced in colorful holiday designs

GUARANTEED TO CONSUMER BY PARENTS' MAGAZINE

CHEERFUL CARD COMPANY
White Plains, New York 10606

CUT OUT ENTIRE BUSINESS REPLY ENVELOPE AT RIGHT
•
FILL IN COUPON-ENVELOPE FOLD OVER FIRMLY SEAL (PASTE OR TAPE) AND MAIL TODAY
•
No Stamp Necessary

Cut Along Dotted Line-Seal (Paste or Tape) and Mail

Cut Along Dotted Line

THIS ENTIRE FOLD-OVER COUPON FORMS A NO-POSTAGE-REQUIRED BUSINESS REPLY ENVELOPE

CHEERFUL CARD COMPANY, Dept. B-123
White Plains, New York 10606

DIVISION OF BEVIS INDUSTRIES

YES, RUSH MY CHRISTMAS CARD SAMPLE KIT

I want to make extra money. Please rush me immediately your Lustre Elegance Christmas card box assortment and other leading boxes on approval for 30 day free trial plus FREE album of personalized Christmas cards, FREE 80-page Full Color Catalog of money-making Gifts and Cards and everything I need to start making money the day my sales kit arrives. As a Cheerful Dealer I will also be privileged to receive additional FREE money-making literature, catalogs, special offers and seasonal samples on approval as they become available.

Fill in your name and address below — No stamp necessary

☐ Mr.
☐ Mrs.
☐ Miss _____

PLEASE PRINT

Address _____ Apt. No. ____

City _____ State _____ Zip Code _____

If writing for an organization, give its name here _____

DO NOT CUT HERE ↓ JUST FOLD OVER, SEAL AND MAIL THIS ENVELOPE—NO STAMP NECESSARY

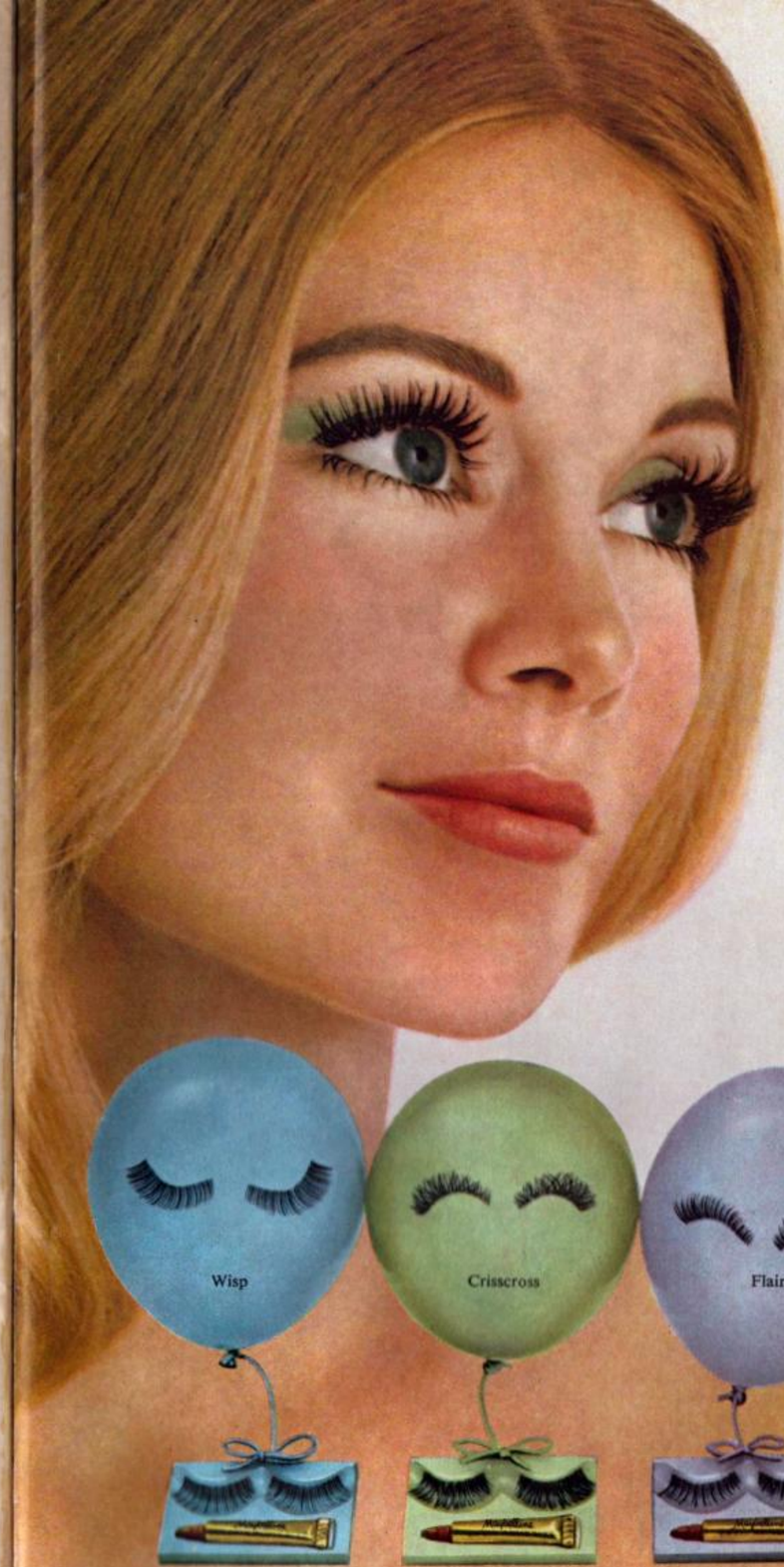
Postage Will be Paid by Addressee

No Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY MAIL
First Class Permit No. 589, White Plains, New York

CHEERFUL CARD COMPANY
20 Bank Street
White Plains, New York 10606

Dept. B-123



They're so beautiful, look so real, lashes too light to even feel.

Maybelline has just made the newest, most beautifully natural-looking lashes ever seen.

That's why they're called Maybelline Look Natural Lashes.

They're actually lighter than hair . . . made with a fiber so superfine, they blend with your own lashes naturally to give you the silkiest, longest, most flattering lashes you've ever had.

And because they're lighter than hair, these lashes are a breeze to apply, ever so comfortable to wear.

And the thin, flexible band makes them stay in place without popping up at the corners!

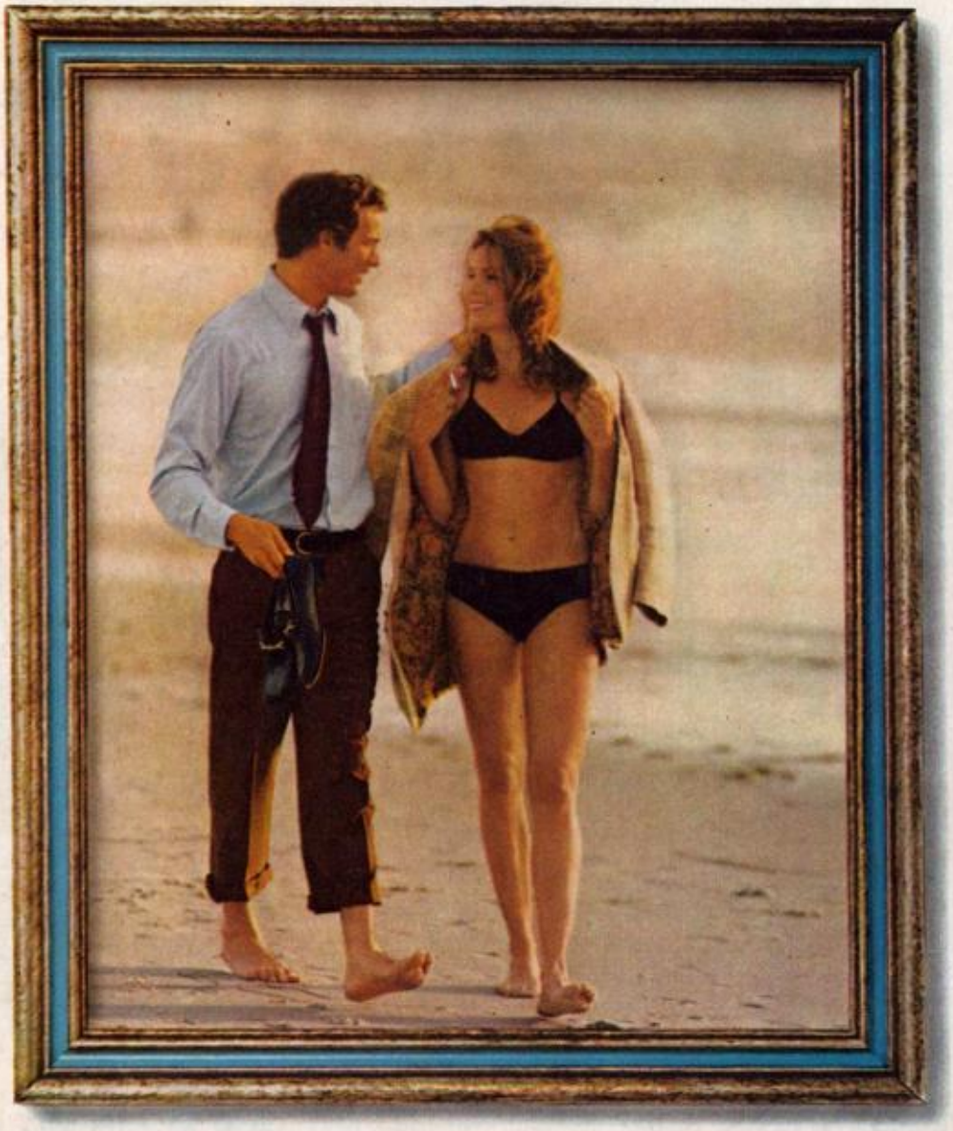
If you were ever unhappy about the way lashes looked and felt before, get ready to be happy the minute you try our light and beautiful . . .

NEW look NATURAL lashes

Maybelline

The finest in eye make-up, yet sensibly priced.

"Afternoon Off"



How good it is

with Winston's finer flavor

Only one extra long cigarette has flavor to match the good mood you're in.
Winston Super King . . . always real and rich tasting.
Yes, Winston tastes good, like a cigarette should.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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20 mg. "tar", 1.4 mg. nicotine av. per cigarette, FTC Report APR.'72.